

Junior-Senior HIGH SCHOOL Clearing House

CREATIVE ARTS

ARTHUR M. SEYBOLD, Chairman

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JUNIOR-SENIOR HIGH SCHOOL CLEARING HOUSE

VOLUME V

APRIL, 1931

NUMBER 8

EDITORIAL

We are coming to realize that high-school procedures, to be effective, must assure the self-respect, happiness, and frequent success of all pupils. Only so can we take account of the interplay of the biological, social, and emotional characteristics of adolescent youths.

Unfortunately, the formal accounting and accrediting of pupils by school, regional associations, State departments, and college entrance committees are based on the assumption that education is something to be obtained, marked, certified to, completed, sealed, and delivered. Otherwise, school officers would not go through with the solemn nonsense of units and credits and marks and transcripts of records. College admission committees would not have such fear lest they be accused of "lowering standards" if they took as much account of what the students are and of what they give promise of becoming as they do of pupils' previous successes with remote academic subject matters such as compose the "college-preparatory curricula" of nearly all high schools.

Such a surrender to the *stereotype* is unfortunately characteristic even of those modern and progressive high schools and colleges which believe in and practise "the process of lifting learning and teaching from mere routine tasks to the level of creative enterprises." Indeed, the sixteen-year-old daughter of a friend of the editors of this journal was informed that although her recommendations and all other data sub-

mitted were satisfactory, she could not be accepted as a student by one of the outstanding experimental colleges because her academic standing seemed not to correspond to her somewhat exceptional ability.

Here was a girl whose qualifications were almost precisely those which this college endeavors to promote. She was denied unconditional admittance, however, because she lacked meaningless excesses of certain conventional subject matters and credits. To do the college justice, it must be added that when fuller explanations were made, the girl was admitted.

The letter written by the parent to the secretary of the committee on admissions describes so fully the qualifications of the emerging personality of the modern girl, that it is printed almost in full (with fictitious names, however). After referring to the notice received by his daughter, the father wrote:

If my understanding of her scholarship standing is correct, she has maintained herself in the upper quartile of a school so highly selected that its median intelligence quotient is 1.15. Doubtless the median I.Q. of the senior class is considerably higher than this. She has, then, maintained a very satisfactory scholarship record.

It may be a reasonable assumption that, with her ability, she might have maintained an even higher scholastic standing. But such an assumption can scarcely be justified unless one knows something of Mary's other educational activities. In addition to her class work, she has been educating herself in ways of which a formal scholarship record takes little account.

Mary is a first-class Scout and has been recommended for and will probably receive this spring the "Golden Eaglet" badge, the highest honor which the Girl Scouts award.

Mary is a cornetist of no mean ability. She plays first trumpet in the very fine Jonesboro High School Orchestra. She has studied under Mrs. Cora Roberts, cornetist of national reputation, for some four or five years.

Mary has taken prominent part in school dramatics. She is secretary of the Parnassian society, an honorary, creative, and dramatic organization of the Jonesboro High School. But she uses very good judgment in participating sparingly in the plays which the society, the class, and the school give so frequently. She is in demand to try out for "parts" constantly, but she does not often accept the invitations.

Mary has received the highest honor which her fellow students ever extend to a girl. She is secretary of the Student Council, elected by 1,250 pupils.

Mary is an assistant in the physical-education department at Jonesboro High School. She is an accomplished athlete and a natural leader of girls in their games and formal exercises.

Mary has full charge of the home budget. She keeps her two brothers at college supplied with funds for which she demands and gets an accounting. She audits her mother's accounts and her father's accounts. She pays all clothing bills, all insurance, tax, interest, building-loan association, telephone, gas, electricity, fuel, and incidental bills. And it takes management of a high order to be able to pay them all promptly on a college professor's salary!

Mary is a reasonably competent dressmaker, cook, housekeeper, and hostess. We are old-fashioned enough in our home to believe that these competencies are not obsolete even for "educated" women and that they are quite as important as the ability to use *y* and *en* with unfailing accuracy in French conversation, or recite Latin paradigms, or manipulate the binomial theorem. Mary types rapidly and accurately.

If the Committee on Admissions was struck by the somewhat unconventional elections of high-school subjects by Mary, please be assured that she was moved to choose subjects neither by considerations of easiness or difficulty, nor by stupid academic conventions. She chose deliberately in the light of what seemed to her to be socially valuable and individually satisfying. That I personally approve her use of her own judgment, and that I am not concerned about her preference for

functional values rather than rote performance of abstract tasks goes without saying, I presume.

Mary is an honest-to-goodness chum and "pal" to her brothers, her parents, and her friends. For some six or seven years she has left school on June first or somewhat earlier to go to my summer place with me to take care of me, look after my physical and mental health, keep me from working too steadily at my writing, get me to canoe, to tramp, to read Emerson, Grayson, Stevenson, and other favorites with her. Together we have talked philosophy, we have watched the sun set, identified the constellations, sought out rare flowers and birds, examined the sea life. And all this was possible because her scholarship in school has been so satisfactory that her principals and teachers have been glad to have her go away for other types of educational activities. During her senior-high-school career, she has felt it unwise to remain away from school for the whole month of June—though her teachers would have raised no objection, I believe. They *know* that Mary will take care of her scholastic work; and they are intelligent enough to realize that education is not limited to history and French and mathematics books!

Mary has lived in many sections of the United States for longer or shorter periods. She has traveled in Europe. She has attended as a delegate the International Girl Scout Camp at Ommen, Holland.

Mary cares for neighbors' households occasionally during the absence of parents. She has served as an assistant organizer for the Student Travel Club (thereby earning her own trip to Europe). She has been offered a position as instructor of social dancing at a university summer school. She has successfully sold newspaper subscriptions, and has put her earnings away to help defray her college expenses.

I shall show this letter to Mary before I mail it—since we try to do nothing secretly in our home. But I assure you that she neither instigated its writing nor will she wholly approve my "butting in" on the situation. But she will probably raise no objection to my use of my own judgment in writing you as I have.

"Mary's" life is obviously a creative patchwork. In a stimulating environment with the guidance of tolerant teachers and parents she has created herself. In the realm of creative education, our more intelligent parents and more tolerant schools

EDITORIAL

have far outdistanced not only our scholastic bookkeeping and conventional educational concepts, but also our allegedly "accepted" educational leaders.

In music, in art, in dramatics, in manipulative processes, and in social adjustments, youths are engaging in joyous adventures in which aesthetic appreciations, intellectual honesty, creative endeavors, wholesome living, civic attitudes, practical skills, and associational living are stimulated and found to be satisfying. A school spirit is encouraged in the high school that tolerates individualism and encourages each one to engage in activities for which he is peculiarly adapted. There are competitions in which defeat brings no bitterness; rather there accompanies such failure a philosophic recognition that, for the present at any rate, the better or luckier person or team has won, and, perhaps, even a gladness that the school will be served by its best talent. There are coöperative endeavors in which dominating personalities learn to subordinate themselves.

Creative education runs certain dangers of misconception and misdirection. There is a tendency to direct the efforts of the most competent and promising of junior- and senior-high-school youths to "creative" arts—music, journalism, poetry, posing, dramatics, and the rest. They are thus encouraged to sublimate into artistic channels their potential drives towards social inquiry and reform.

But the world needs political, economic, and executive leaders of intelligence, imagination, and competence. Indeed, it may be maintained that the preponderance of extravertic "glad-handers" and of intellectually defeated persons among our political, economic, and civic leaders may cause depressions, wars, slums, disease, and unhappiness to be social inevitabilities.

It may be that few communities would tolerate such a degree of inquiry and radical

proposals as might emerge from honest and uninhibited youths who might examine the social stupidities of the adult world. But the school itself is a community, and its social and political character may serve as a creatively controlled environment in which no proposal is too radical or unusual to permit reasonable examination, and, unless positively dangerous to the common welfare, an experimental application even of revolutionary doctrines.

Indeed, such a school is a social mutation. As yet its truly educative processes are carried on, scarcely seen, largely unrecognized, and almost totally unappreciated by professional "educators" themselves. The creatively controlled high school so organizes its life and purposes that children and adults may have more perfect and complete emotional, physical, and social lives, and so that the community may be safeguarded from catastrophe.

Suppose that all the thirteen-, fourteen-, and fifteen-year-old children of this country were in such junior high schools. This would mean that nearly *seven million boys and girls in early adolescence were taking active parts in the life of communities better than any adult society that we have ever known*. Now suppose that even half of these should continue through creative senior high schools. Then in any one high-school generation we should have ready to enter adult civic life *one tenth of our entire population, ten and a half millions of youths, sweeping along with irresistible momentum in the resourceful and skillful, purposeful and confident, idealistic and comprehensive execution of a program of action that would bring to pass the better day of social and individual welfare and the epoch of general good will*.

Teaching, medicine, law, engineering, farming, homemaking, and all other significant vocations require the very same quali-

ties that make for successful home membership and for successful civic adjustment. In all important fields of human activities there are needed men and women who can get along with each other, and with their superiors and subordinates; men and women who can persevere in the face of jealousy and friction; who will not wilt under discouragement, nor flare up in anger and pitch their jobs. In fact, the whole complex and vocational knowledges and skills, of civic information, and of household arts form a relatively small part of the value of a person on the job, in the home, in his neighborhood, or in his larger community. More important characteristics are his temperamental attributes, native and acquired. The social and emotional practices of co-operative group life purposefully directed are the great creative arts. Only as creative music, poetry, art, and prose contribute to the pupils' positive and propulsive social and individualistic adjustments are they truly creative arts.

We cannot count on our schools as they are now constituted to achieve these purposes. We must recognize that they are at present even promoting in some degree that stagnation and decay which according to students of society threaten progress and the future of mankind. Schiller asserts that "no one familiar with the actual working of academic institutions is likely to fall into the error of pinning his faith to them." . . . "All institutions are social mechanisms, and all mechanisms need a modicum of intelligent supervision in the absence of

which they become dangerous engines of destruction."¹

Here is the challenge. Can we develop the "modicum of intelligent supervision" of the process of educating adolescent boys and girls, without which our schools may be already "dangerous engines of destruction." Few would care to assert that, up to the present, secondary education as a whole has been intelligently and purposefully directed. If we are to get such direction now, we first must ask ourselves what education can confound the forces of darkness—*intolerance, ignorance, mental and physical ill-health, inertia, greed*. Here is the problem which society must face anew. In America no institution is so well calculated to take up the challenge as the socialized high school which is even now emerging from the academic chrysalis of the conventional school.

The school of the future—what shall it be? We may make it what we will. May the heart of it be a group of men and women of vision and courage who, like the best of our present teachers, give themselves intellectually and spiritually, and hence, have more of themselves to give. And may they give indefatigably and vigorously to a community of youth and adults who will share all they have, so that every one may then have an abundance! For life works miracles, and as school teachers we must be not only scientists, but poets; not only intellectuals, but miracle workers—creative artists.

P. W. L. C.

¹F. C. S. Schiller, *Tantulus, or the Future of Mankind* (New York: Dutton and Company, 1924).

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THE FINE-ARTS PROGRAM IN THE MCGILL SCHOOLS

McCALL ALDRICH

EDITOR'S NOTE: Mr. Aldrich is superintendent of schools in McGill, Nevada, and chairman of the Joint Committee on the Junior-High-School Curriculum which represents the State Department of Education, the Nevada State Education Association, and the Nevada Council of School Administrators. Mr. Aldrich maintains that the fine-arts program in McGill "works." In the present article he presents his reasons for such a characterization. F. E. L.

The faculties of the McGill public schools are convinced that a liberal fine-arts program will create an interest in and an enthusiasm for school which can be turned to good account in the formal work of the "three R's." This conviction is based upon actual experience, not upon mere speculation. Case studies of backward students and mischievous bright ones have shown conclusively that there is a definite carry-over of enthusiasm, energy, and interest in school work from the fine-arts program to the program for the "three R's." The underlying theory of the pupil may be that he will play our game if we will play his—but whatever his reason may be, the important fact is that he attacks the "fundamentals" with a vigor and zest that presents a strange contrast with his former attitude. The fine-arts program passes the fundamental test of success—it works! We shall not dig down into the psychological factors involved, nor try to develop a comprehensive philosophy which will give a logical and convincing solution. We will content ourselves with the fact that IT WORKS and pass on to a brief description of the various departments which are combining to make our fine-arts program.

To satisfy the inherent desire and need for both self-expression and the living of another personality in the "land of make-believe," we are continuing the dramatics class organized last year for junior-high-school students. The enrollment has increased to thirty students, in itself an indication of the popularity of the course. Originality of characterization is emphasized. The student is given an opportunity

to express his ideas and inspirations in his own way, with guidance from the class and coach. Through divers means we give each child his opportunities to reach into the "world of make-believe."

A particularly interested group of students was that one which "pulled the strings" of the puppets in our recent puppet show, "Jack and the Beanstalk." Here the art, dramatic, and vocational groups joined forces in creating the final production. The art class made the puppets and scenery, the vocational boys built the stage and equipped it with curtain and lights, while the manipulation of the puppets and the speaking of the various characters were handled by the dramatics class. In a similar manner the vocational boys are now remodeling the old McGill Theater, recently purchased by our school board of trustees, and are proceeding to build two indoor sets and one outdoor set which will be painted by the art classes. The practical problems of color and design will be of great benefit to the pupils. The lighting effects as developed by the vocational boys are a revelation.

We feel that art work plays an important part in our school in developing originality in all subjects, in stimulating interest in school, and in solving problems of discipline. From the first grade through the ninth we encourage originality of design and problems of construction. There must be thought and enthusiasm behind such work, and we feel that there is considerable "carry-over" into other departments. At any rate, the coincidence is remarkable.

Never before have the students of this community tackled their "lessons" with

such persistence and vigor—never before has the student body made such steady and rapid progress. Never before has the daily attendance averaged better than 98.5 per cent. Never before has "discipline" ceased to be a problem. Never before has truancy disappeared, with former truants crying to go to school when they are kept at home because of illness. Yet the only changes which the present administration has made are the introduction of a comprehensive fine-arts program and the shifting of the emphasis from faculty teaching and direction to pupil training and development. The child is the center of the new school—the emphasis has shifted from the institution to the individual for whom the institution was originally founded. In the great struggles for uniform salary schedules, teachers' retirement salaries, permanency of tenure, and unionization of teachers to enforce short hours and "rights" of nonconformity to the burdens "imposed" by tyrannical "overseers," one would be led to believe that these great towering structures were factories where the downtrodden "workers" were struggling for their share in the precious product. It is a great shock to discover that the product is the souls of boys and girls, and that the great struggle has not been to secure a share in these precious souls, but to cast them upon the slag heap and to sell them for all the market will stand. Where the child is the center of the school—in fact as well as in fancy—teachers need not worry about their "rights." Such teachers will be well taken care of.

In our junior high school talented children are given special work in special classes in every phase of fine arts. At present a group is making articles for the school gift shop. The profit made from the sale of these articles goes to the child who made the article. Pupils are decorating the primary rooms and the art room—painting the furniture, making curtains, decorating the

walls. This work does not require a great deal of talent but it does prove an interesting problem for the pupils and the taste for good things which is developed carries over to the homes in some degree at least.

In furtherance of our art appreciation work we use *Great Pictures and Their Stories* by Lester. These books give real picture knowledge in the child's own language. In the lower grades the child's interest is held by the story of what the picture is telling, and unconsciously he is led to observe such things as color, life, and action. Later, although the story element is still uppermost, simple elements of picture making are taught and the child learns not only that the picture is a masterpiece, but the features which have caused it to be regarded as a masterpiece. A standard for judging and a deeper appreciation of beauty is thus developed.

Music appreciation is similarly taught through the use of a large and rather complete library of records of every type of the best music. The course in appreciation starts in the kindergarten and is carried throughout the nine grades with which we are concerned. We ask the children to interpret the music heard through pantomime and dancing. Individuality is stressed, children act out what they imagine they hear, and any really spontaneous reaction is recognized and encouraged by the teacher. Of course, the works of the great composers excite the "correct" response at once in many children. By skillful guidance the other children may be brought to realize that this is a "better" interpretation than their own. Thus the children gradually come to select the proper response to every type of worth-while music as *their own choice*. We now have achieved our goal—it is the *pupil's very own appreciation* which we have. This is quite a different thing from the old method where the teacher's "appreciation" was handed to the child as

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"the thing which he should appreciate if he had any of the finer qualities," etc. As a matter of fact, most of the teachers got their cue as to what to "appreciate" out of some book written by an "authority." In the child-centered school the child himself is led to discover the things worth while. When *he* discovers them they become *his*. It is *his* wonderful heritage which we are helping him to discover.

Our boys and girls begin their instrumental training in the kindergarten through the medium of the toy orchestra or band. This type of work is continued through the fourth grade. By that time the rhythmic experience is fixed within their minds and the foundation for actual instrumentation has been laid. Piano lessons are offered free commencing with the fourth grade. The free lessons on string, brass, and reed instruments commence with the fifth grade. These pupils are taught by the modern group method and receive two sixty-minute lessons a week. Our present enrollment shows twenty in the piano class, fifteen in the wind-instrument classes (reeds are taught by a separate teacher), and sixteen in the stringed-instrument class. Three of the four teachers mentioned above teach regular classes in the primary school, taking these music classes from three to four in the afternoon in special rooms provided for the purpose. All primary grades are through by three o'clock, and the teachers are utilized for the extra hour at least three afternoons a week. The fine-arts periods for the junior-high-school department are from eleven until twelve in the morning, and from three to four in the afternoon. No academic subjects are scheduled at these periods, providing free electives for all

pupils. The art teacher and the music teacher supervise the elementary work in their respective fields.

That the pupils take advantage of these opportunities is shown by the fact that the school band numbers fifteen, the orchestra twenty-five, the harmonica band seventy, and the combined glee clubs one hundred and twenty (forty boys and eighty girls). This shows a total registration in music electives of 250 out of a school enrollment of 190. Private instrumental lessons for those playing in the band or orchestra are not included in the above figures—to include those would make 290 music electives out of 190 students.

This glimpse will give an idea of the attitude of our junior-high-school students towards the fine arts. And even the skeptical will have to admit that the enthusiasm and happiness and interest of 290 music registrations from 190 students cannot be locked up in the music rooms and kept on ice! This enthusiasm and happiness and interest is going to permeate the whole atmosphere of the school whether one wishes it or not. One cannot get creative work from students who are repressed and reproved constantly in their daily work. No more can one keep English and geography and history dull and uninteresting when the students are all aglow with the beauties of sound and line and color which nature or her artist representatives have created in an harmonious symphony of graceful grouping.

In our fine-arts program we are realizing our goals of enjoyable and wholesome use of leisure time, development of individuality, and preservation of pleasing personality.

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CREATIVE ARTS THROUGH THE MEDIUM OF SOCIAL STUDIES

ELIZABETH HERMANN CRAIG

EDITOR'S NOTE: *Mrs. Elizabeth Hermann Craig teaches in the demonstration school, University of California, Berkeley, California. Her "Books of Long Ago," which appeared in the Fifth Yearbook of the Department of Classroom Teachers, and the article which we have been so fortunate to obtain is representative superior work of a teacher who has made her profession a creative art.*

A. M. S.

A teacher said to me the other day, "I'm going to spend part of my vacation planning and outlining my project for next term." It was disappointing to meet once more with practices so contrary to modern project theories. A project planned and outlined by the teacher must needs be a teacher project instead of a class project. The project described in this paper came spontaneously from the interest of the children and was followed up by the teacher. It did a thing unprecedented in a good many years of teaching experience. It launched itself on the first day of the term and held the center of interest right through to the end.

The University Elementary School is a part of the Berkeley public-school system, used by the university for demonstration purposes. It is housed in a building homely in appearance and very meager in equipment. Its children are drawn from the rank and file of the community. They enter by application but not by means of any sort of selective process. It is an average public-school situation, in every sense of the word.

In this school history is made to live for the children. From the first grade up they look forward from semester to semester to the next unit. The class in which this project developed came to me bubbling over with curiosity as to what the new term would bring forth for them. Before we had time to work out any of our organization for the term, the question was popping out all over the room, "What are we going to study this term?" This question was answered by the teacher with another, "What would you like to study?" A few suggestions

were made and discussed with a division of feeling for or against. Then an animated child spoke up, "I'd like to study about vikings." "Vikings! Who are the vikings?" came back the answer. In the course of this little discussion, it evolved that Jack's grandfather had just previous to this taken part in a viking play given in the community. Grandfather, being a sculptor, had molded all the viking helmets worn by the actors. When Jack finished telling about the play and asked the question, "Wouldn't you like to see the helmet?" his suggestion was greeted with enthusiasm. "I'll bring it to school this afternoon," he offered. The helmet came to school for the afternoon session and created such a lively clamor of interest, and raised so many questions that it took all semester to get them answered. If honesty is a virtue—and we would be virtuous—we must confess that the questions multiplied so rapidly that there is a sufficient number remaining unanswered to carry the classroom interest outside of school for some time to come.

In the University Elementary School, it is required that we make a formal program, dividing the day into set periods for the benefit of the hundreds of visitors and observers who come demanding that program. We write the invisible word "flexibility" through it and go happily on our way working out our activity as it fits the moods of the moment. Before long this class was devoting a large part of each day to the study of Scandinavia. Of course, it was sometimes done in terms of reading, spelling, penmanship, nature study, and what-

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not. We learned to count to ten in Nordic and used arithmetic computation in various phases of the work. The unit was so overwhelming in its bigness and its intense fascination to both children and teacher that we needed the best part of every day to get all the richness of experience that opened up to us. It offered interesting leads into every subject that needed to be formally listed on the daily program. It tapped the various flows of creative powers which are ever present in children, and gave opportunities for self-expenditure in a great variety of exhilarating tasks. Jennie Hall's *Viking Tales* started us off by creating the atmosphere of the period and whetting our appetites for more.

Perhaps the first creative expression to come out of the activity was through the art period. Children are always happy when able to give an effective visual presentation. Viking ships immediately caught the imagination and in a very short time our walls were covered with them. Two pupils, skillful in drawing, had their biggest outlet in designing a large viking ship for a door panel. This was quickly followed by two wall hangings of similar ships done on cloth by other children. Later, other works of art were naturally developed. These will be discussed in their regular sequence.

We gave "fifteen minutes a day" to literature appreciation. This period was used for reading aloud to the class such things as the *Viking Tales*, the life of Edward Grieg, the story of "Peer Gynt," *The Wonderful Adventures of Nils*, delightful Icelandic sagas, and *Die Walküre* which led some few children to read for pleasure all of the *Ring of the Nibelungen*.

Another fifteen minutes a day was called the "presentation period" during which any child or teacher might "present" whatever of interest he wished to show or discuss. This little period always brought in a wealth of delightful material centering

about Scandinavia. Among other things it brought in an old Swedish Bible, an ancient Norwegian almanac, Scandinavian money, boats of all sizes and kinds, books and magazines galore, advertising matter relating in any way to the study, related current events, European railway posters, and several kinds of Norwegian breads and cakes. These things were secured from friends and neighbors, from the university and town libraries, and from interested mothers and fathers. This was one of the happiest periods of the day when we all sat together on a rug, close enough to see everything presented.

Recognizing the interest, our music teacher coöperated by teaching the class Scandinavian songs such as the Norwegian national anthem, *Olaf Trygvesson*, and many others. For music appreciation, parts of the Peer Gynt suite were used. Grieg themes became familiar sounds in our corridors. *In the Hall of a Mountain King* and *Anitra's Dance* were made favorites. Even *Die Walküre* was appreciated and *The Ride of the Valkyries* will surely have a permanent place in our mental repertoire of favorites.

Fortunately for our study, a member of our Parent-Teacher Association had just returned from the celebration of the centennial of the Icelandic Parliament and told us of her visit. A Swedish friend came and talked to us about the life and customs of her country. Among other things she taught the children a Swedish song and danced a Swedish folk dance with them. Immediately our physical education became largely a folk-dancing class. This necessitated the teacher going to the physical-education department to learn such dances as the Norwegian mountain march, Gustav's *Skol*, *Blikenge*, and the Swedish *Klapdanse*, so that she in turn could teach them to the children. Many times it was necessary to be both pianist and dancing teacher, but

on our more fortunate days were able to secure one of our class mothers to play for us.

The nature study of the class very naturally centered around sea life of the viking period but later branched out into other phases of it. Quite unconscious of what was happening we began to compare the sea travel and the sea life of the viking period with that of our own. Then we drifted into a comparison of sea experiences in the cold north with those of the tropics, which led to studying pictures and telling tales from William Beebe's *Beneath Tropic Seas* and *The Arcturus Adventure*. The book chart which records the reading interests of our Story Hour Club showed an immediate rise in the market of books on sea and sea life. All the Davie Putnam books rose some points in favor, as did *Two Years Before the Mast* and innumerable others.

Another logical tangent of interest emerging from the central one and furnishing delightful creative results was a study of the evolution of ships—from the beginnings of history, through the viking period, down to our own time with its giant ocean liners and its ships of the air. For a time we seemed to be going backward in our study because each new ship discovered raised the question as to what had preceded it. When we found ourselves back in the period of the early sea people with their crude skin floats, we could then move forward step by step in our search for facts. The log dugout was the beginning of wooden boats. The canoe stage followed, then the period of galley ships—Egyptian, Phoenician, Greek, and Roman. We found, as one child expressed it, that

Even our very brave Viking men
Copied their boat ideas from them.

Continuing through the sailboat stage with the *Santa Maria* and the *Mayflower* to the opening of the steamboat era by Fulton,

we followed it through the development of ocean liners, submarines, rotor boats, and airships.

By the time we had made a large wall hanging for our corridor and an illustrated book on boats, the study of boats had become a complete unit in itself. For the hanging, individual children made single squares, each square picturing one boat in the evolutionary process. These were assembled on a background and joined with a border design of conventional ships and shields to tie it all together with the viking element.

Because we had in the group an unusual number of rhymsters our book on boats was written in verse. In every group there are some children who have a particular aptitude for writing verse, but in this group they were the rule rather than the exception. It has been said that children should not learn poetry but should live it. These children did live it. They lived it until they had a book full of it to tell their story. It was often mere doggerel or jingle but it had in it the essence of poetry.

The book, like the wall hanging, told a complete story. A linoleum block was cut of each boat in the series and printed opposite the poem describing it. All of the printing was done by hand and enough copies were made for each child to have his own. Because of limited budget and materials we had to use money from a fund created by our mothers to buy the paper. We were proud of our book and wanted it to be attractive enough to be permanent. The printing was done on butcher paper and the cover was made of a bronze leatherish paper.

Creative writing has too frequently failed because teachers have tried to teach pupils to write instead of permitting them to write. If it is to be really creative it is imperative for the child to feel that his own activities and interests may be enjoyable to others.

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They do a better piece of creative writing when it is a personal experience or feeling they are describing. Our activity was all-absorbing and became a personal interest. This creative expression must not be ignored in the elementary grades if children are to write with ease in the upper grades.

When we were planning our book, one little girl who keeps rather much in the background until some startling bit of work centers attention upon her, said, "I'd like to write the introduction to our book, if you'll let me. In fact, I've already started it." This, before it was ever mentioned that the book should have an introduction. She was living her activity and expressing her personal feeling all unnoticed. Her poem follows:

HOW SAIL BOATS BEGAN

There are many boats and ways
Of shipping and sea travel nowadays
But in prehistoric times
Men knew not how to make the lines
That would make a little boat
On a running stream to float.
Nor knew they how to spread a skin
Upon a pole to catch the wind.

Once a Tigris River man,
Felling a tree to the ground,
Thought, "How in the world could I the river
cross
And not once in the time I took, to drown?"
Suddenly a branch did drop
Into the running stream, "ker-flop."

Seeing it down the river go
He thought, "A hollow log would float also."
And so from a log he made a crude boat.
One day while crossing the river
He happened to stand in this boat
And suddenly he noticed
How much swifter it did float.

The wind blew him along,
He traveled quite fast.
Then at home cut a pole, to use for a mast.
A pole across that, on which hung a skin,
The boat, when aloft, now sailed with the wind.
But the trouble with this was the sail could not
shift.

Years and years with but one sail, all boats now
did go,
Later other boats were built with another sail
or so.

As more sails went on the speed increased
And then the first steamboat came.
It still had a sail but a smoke stack too,
The "Katherine of Clermont" by name
"No floating teakettle for me," folks said,
Because the steamboat was new.
And then the sails they came no more,
But now we have airships that through the sky
roar.

We also have pleasure boats, yachts and canoes
That people vacationing like often to use.

And now I have told you how sailboats began.
If you read through this book,
You'll find other boats
Built in different ages by the hand of man.

SALLIE HUTCHINSON

Much of this little poem is crude in expression. In places the rhythm is poor, but it rises almost to the level of real poetry in such lines as

Nor knew they how to spread a skin
Upon a pole to catch the wind.

Again, in the fourth verse there is the feeling of reaching that level. Two other choice lines are those which show how well she had caught the meaning of the Clermont—

"No floating teakettle for me," folks said
Because the steamboat was new.

This poem was accepted wholeheartedly in its rough draft without a single suggestion for a change. Changes might have made it better poetry, but not better feeling. Here was a child who should not be *taught* to write poetry but *permitted* to write it.

In our class we accept or reject poetry on the basis of criteria which we ourselves have set up for judging it, namely, it must have rhythm (not rhyme); it must have beautiful thought and beautiful language, and it must have pictures—images! These we consider the essentials of creative writing. Other questions we ask are: Does it

have a good beginning? Does the ending sound "finished"? If it does not measure up to these standards we help each other to bring it up through suggested clues to the right thought. Several other poems follow:

PHOENICIA

In a narrow little land
On the Mediterranean Sea
Lived a people brave and bold
Who sailed the seas in days of old.

They loved to sail and build their ships
They gave ideas to the Romans and Greeks.
Even our very brave Viking men
Copied their boat ideas from them.

This little country so little and long
Is named Phoenicia.
I like this country very much
So I am singing you this song
About Phoenicia.

BARBARA THRALL

A VIKING SHIP

A dragon's head of monstrous size
Out of the water did suddenly rise
With a big ship dangling in back
A pirate sitting on the rack
The ship was trimmed with black and gold
The men that rode it were strong and bold.

In daylight they plundered along the shore
They came back to land at night
They hunted for food
In a joyful mood
And built up a fire for heat and light.
Sometimes they ventured far away
To Iceland and Greenland so they say
I've even heard tell they crossed the sea
Before Columbus set a'voyaging
With the Nina, the Pinta, the Santa Marie.

WILLARD AKERS

THE CHINESE JUNK

The Chinese boat has a very queer name
But it rides very nicely just the same.
Its sails are made of bamboo leaves
Those John Chinaman often weaves.
I've heard said its sail
Looks like a rake
With its main mast standing so very straight,

Its foremast pitched forward,
Its mizzen leans back,
Its hull is so full of boxes and sacks.

CONSTANCE ROBINSON

THE SKIN FLOAT

The skin float was not a boat
It was made from the skin of a seal
The early sea people would fill it with air.
And then the early sea children would dare
To straddle its back like the back of a seal.

But of course you know it had no keel,
It had no rudder, it had no wheel.
When the children rode it they tumbled and
splashed.

And when they did this they would all laugh.

DONALD CONE

THE CLIPPER SHIP

Sailing, Sailing, Sailing,
Out the Golden Gate
Went a clipper-ship
With a load of freight,
Loaded full of cargo,
Mostly grain and wheat
Going to other countries,
For other folks to eat.
Its sails opened to the breeze
As it went gliding across the seas.
Its speed made it win much fame
"Star of Greenland" was its name.

BARBARA HUSSEY

THE HISTORY OF THE AIRPLANE

First is the glider and then the balloon
Then comes the airplane
I hope I can ride one soon!

The first in history tells the name
Of the men who invented the aeroplane.
Orville and Wilbur Wright were the men
Who gave us adventures of no end.

Then Lindbergh took off in '27
To span the ocean through the heaven
Arriving in Paris at half past eleven.

Then the Do-X was made
The biggest airplane in the world today.
It has twelve motors on it now
It goes like lightning—and how

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And while telling the history of the airplane
We must mention Coste and his partner
(I forget his name)

He flew from Paris to New York in a day,
And he flew in a ship without a name.

Then comes the world record plane
Super Marine Napier was its name.
It was owned by an Englishman.

Airplanes now take passengers and mail
From New York to Chicago in half a day.
That is pretty good speed, I should say,
Faster than ships of the olden day.

FREDERICK TESCHE

These last verses are included, not particularly for their poetic merit, but to show the little private researches that went on in a project which gave each child an opportunity to engage in doing the thing which he was by nature effective in doing. The above Frederick had a passion for airplanes. He spent much of his time studying and making them. It was only after he was permitted to finish his own little airplane unit that he showed an interest in boats and wrote another poem for our boat book. The activity program does this for a child. It draws out and cultivates his individual talents.

Perhaps our richest experiences came in the combination of creative drama, art, and writing. Because we wanted to earn enough money to buy a rug to sit upon for our cozy "presentation period" we gave an assembly program for which we charged five cents admission. We had to give our audience value received, or more, by making the program worth while. That which we could do best must needs be along viking lines. It became a dramatization, with puppets, of the journey of the vikings from Norway to Iceland. The theater and puppets had been made by the children for a California history unit the year before. These were disrobed, bearded, helmeted, and dressed like staunch vikings—masters of the sea. The scenery was painted on

cloth and a dragon ship was made to ride the stormy ocean. Idiosyncrasies of speech and manner were adapted as frequently as possible to give it local color. Little verses spoken by Jennie Hall's vikings were set to Grieg music and sung by our little puppet vikings.

Another dramatic urge was satisfied when we were called upon to supply a scene for our school pageant—"Christmas in Many Lands." What could it be but Christmas in Norway? By this time the class as a whole was so deeply involved in using its specific talents on the wall hanging, or on block prints to illustrate our book that there was no class time left for working it out in unison. Committees were chosen to write the scenes and submit them to the class for discussion or acceptance. In the lines, the influence of *Peer Gynt* and other reading was distinctly evident. The superstitions of the people were nicely shown when two boys seeking a Christmas tree in the forest were captured by trolls. They were taken to the home of the mountain king to be tried and terrified by his two-headed gnomes. They were rescued by a group of maidens dancing up from the village and taken home to help trim the tree and share the Christmas festivities. The custom of remembering the birds with a sheaf of wheat was introduced with nicety, and the work of the folk-dancing and music classes was used to intersperse the spoken lines.

In the work of the social studies, the objective is to get a firm grip of the principles that control social living, to see relationships, and develop understanding. It should furnish to every child many rich experiences and give an abundance and variety of detailed situations in living imaginatively the life of other people. He should be taught to see similarities and common factors of tradition and custom in these situations. He should be so much a part of the study himself that he will live these

same experiences in imagination and in the various forms of creative art—his writing, his dancing, his painting, and his dramatizations.

Subject matter imposed by another has never met the needs of children. Subject matter gained through their own hunger to know more of that which has caught the imagination strengthens the understanding and enriches the appreciation of life.

Some one has defined the natural learning process as action, experimentation, and exploration. The hopeful note in modern educational methods is the conversion of formal classrooms into laboratories of learning where children may act, experiment, and explore. A social-studies unit should make a study of the lives of a people, their physical environment, their songs, stories, industries, and cultural backgrounds. It should bring in the use of countless books of reference and compendiums of information. It should replace the memorization of facts with real learning—which is associative learning. This would make history live for the child and widen beautifully his creative expanses.

Not the least important benefit derived from the project method of teaching is the stimulus it furnishes the teacher. Once the children have caught the interest, they lead the teacher on and on from one activity to another. Her horizon is widened, through related reading, with that of the child, and together they work along in the happiest kind of fashion because the interest is intense and mutual.

The viking study was entirely new to me. I had never before taught any phase of it. In truth, I had only the most superficial knowledge of Scandinavia. This was truly a case of teacher and children investigating together and learning together. It became for me a glorious experience. Practically all of my recreational reading was centered about it. Much of it could be used by proxy

with the children and some of it, such as *Khristin Lavransdatter*, served to build up my own atmosphere and background for enjoying the study. Every day brought a decided thrill because every day brought some new adventure with it. The thrill has not ended yet. My Christmas vacation reading consists largely of a deeper delving into the Icelandic sagas and brings out of it a continued richness of enjoyment.

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For the Teacher's Reading

- | | |
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| <i>The Bridal Wreath</i> | } Sigrid Undset |
| <i>The Mistress of Husaby</i> | |
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| <i>Westward Ho!</i> —Kingsley | |
| <i>Salt Water Poems and Ballads</i> —John Masefield | |
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| <i>Beneath Tropic Seas</i> —William Beebe | |
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Romance of the Ship—Chatterton
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Along Newfoundland and Labrador—Boy's and Girl's Bookshelf, pages 43-51.
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Moby Dick, or the White Whale—Herman
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WRITING PLAYS WITH CHILDREN

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Every Day Life in Anglo-Saxon, Viking and Norman Times—Quennell
The Wonderful Adventures of Nils—Lagerlöf
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The Wonder World
National Geographic Magazine

WRITING PLAYS WITH CHILDREN

LILLIAN FOSTER COLLINS

EDITOR'S NOTE: *Miss Lillian Foster Collins is teacher of drama at Thomas Jefferson Junior High School, Cleveland, Ohio. In this article Miss Collins gives a brief exposition of the beginning of a project in the teaching of drama to junior-high-school children. Miss Collins explains this work in greater detail in her book The Little Theatre in School. A. M. S.*

Four years ago, when I was asked by Mr. Arthur M. Seybold, principal of Thomas Jefferson Junior High School, Cleveland, Ohio, to establish a department of drama in his school, I naturally supposed my job would be that of play production. Consequently, I was not a little surprised when he told me that he would like to have classes in playwriting as well. Children could not write plays, I was convinced, and told Mr. Seybold as much. So there was no class in playwriting that year. However, Mr. Seybold is not the kind of person to take "no" for an answer for any indefinite period of time. He may let the matter drop for a while, but sooner or later he comes charging back at you, challenging you with, "Well, what do you say to launching our little project this term, now that you've had time to think it over?" Inevitably, you must weaken and agree to do what he asks, without even knowing, perhaps, how on earth you are going to "launch the little project," and in sheer desperation you concoct something to fill the bill.

It was in just such a moment of weakness a little more than two years ago that I agreed to undertake to teach children to write plays without really knowing how I was going to do it. To save my face in what was in danger of turning out to be

an embarrassing situation, I invented the following course (necessity was certainly the mother of this invention) and curiously enough it worked and has worked for two and a half years.

Two selected groups of children are chosen each year, ranging in numbers from ten to twenty-five to a group, according to the amount of talent in the school at the time, and playwriting is scheduled on the programs of these children in addition to their regular work both in English and in play production. The prescribed course fills a year and lasts as much longer as the children desire it. I have a class now the members of which have been enrolled in drama five successive terms. The first term is introductory. The second term and all succeeding terms are devoted to the actual composition of plays and their production at the rate of one a term if one-acts, or one a year if longer. The problem of the first term is to discover how plays are made. The problem of all succeeding terms is to utilize these discoveries in the actual writing of plays.

In organizing my course, I decided that original plays could not be attempted, but that the work in juvenile playwriting would have to be confined to adaptation. That is merely my opinion. I may be wrong. But it seems to me that original

playwrighting presupposes experience and living. The child has no experience or, at most, a very limited one from which to draw. Early youth, for the average person, is a strangely barren time as far as actual experience is concerned. Childhood is a forward-looking time when, by means of a facile imagination, the eventual phenomena of life are studied and interpreted. Nothing is in retrospect. A child has to be given something to write about, something to stimulate his desire to express himself, something to stir his imagination.

It is a very interesting fact and a well-known one to all persons acquainted with child drama that some of the choicest one-act plays, and longer ones, too, from the standpoint both of child audience and child player, are adaptations of short stories, legends, ballads, and fairy tales. And these are what should form the starting point for the children's own efforts.

Hence, in the first or introductory term of the course in juvenile playwrighting or, to be more accurate, juvenile play adaptation, those plays that are dramatizations of stories, poems, or legends should be studied in detail and an effort should be made to find out just how these stories have been transposed to the dramatic form. Pupils should be helped to discover just how Stuart Walker made a play out of Oscar Wilde's short story, "The Birthday of the Infanta"; how Elma Levinger made a play from the Bible story of "Jephthah's Daughter"; how Virginia Church dramatized Tolstoi's "What Men Live By"; how Elizabeth Apthorpe McFadden adapted Raymond MacDonald Alden's "Why the Chimes Rang." If the class is of average talent, it will take the whole of the term to get over these four projects along with, of course, the study of a textbook that should form the basis of every course in juvenile drama and in which three of the four above adaptations are contained;

namely, *The Atlantic Book of Junior Plays*, compiled and edited by Dr. Charles Swain Thomas and published by the Atlantic Monthly Press.

When the class is unusually talented, supplementary problems can be added, such as a consideration of Wallace G. Dickson's method of transposing the old ballad, "Get Up and Bar the Door," from its original form to his dramatic version of it, "The Shutting of the Door," and of Olive Price's method of adapting the classic *Evangeline*, and so on, *ad infinitum*. Among the longer plays, such dramatic adaptations from story, myth, and legend can be studied advantageously as Jessie Braham White's "Snow White and the Seven Dwarfs"; "The Princess in the Sleeping Wood," by Hermon Ould; "Rip Van Winkle," "Peter the Pied Piper," by the same author; "Treasure Island," by Jules Eckert Goodman; "Master Skylark," by Anna M. Lütkenhaus; "Alice in Wonderland," by Alice Gerstenberg, and so forth.

Then, when the children have at last some idea of the playwright's problems of setting, historical and physical, and the need for a floor plan; time, chronological, seasonal, and from the point of view of duration and unity; characterization; plotting and the *scenario*; dialogue; the embellishing value of music, song, dance, and pantomime; the importance of preserving the original writer's basic intent and purpose, *then* they are ready and eager to find a story or legend of their own to work on, and, by the end of the second term, they will with the utmost pride and joy produce their own adaptation.

We at Thomas Jefferson have already made and produced the following adaptations:

1. Henry Wadsworth Longfellow's *The Courtship of Miles Standish*, in six scenes.
2. Oscar Wilde's *The Nightingale and the Rose*, in one act.

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3. Katharine Gibson's "The Great Bell of Peking," in one act.

4. Charles Dickens's *The Magic Fishbone*, in one act.

Our project for this year is the dramatization of André Maurois' delightful fantasy, *The Country of Thirty-Six Thousand Wishes*. In answer to our request to use his story, Mr. Maurois replied in the following charming manner:

"Dear Miss Collins: Appleton has just forwarded your letter to me. I authorize with pleasure the dramatization of *The Country of Thirty-Six Thousand Wishes* which you intend to make. I should even be glad to have a look at the theatrical version of my fairy tale, if you will be kind enough to send me a copy. Yours very truly, André Maurois."

This permission is granted just for ordinary school production, of course. It does not include production outside or publication.

We have in mind, as soon as we can get permission, to see what we can do with *Sir Bob*, a juvenile story by Salvador De Madariaga, described by the author as being "a tall story for children from nine to ninety."

And here just a word should be said in regard to a few technicalities that may arise if the director wishes to carry these projects of adaptation beyond the limits of the ordinary classroom exercise and auditorium production. If there is any idea in mind of producing the adaptation before a paying audience or any hope of ever having it appear in published form, the permission of the author and publisher of the original story chosen for adaptation and production must be obtained. This is a copyright law the observance of which will avoid much difficulty and embarrassment.

To continue! The play-adapting process is a group effort. The play under construc-

tion is broken up into its smallest unit, the scene. By scene is meant what the French mean when they use the word, its beginning and end being determined by the entrance and exit of characters. Each child writes his own individual version of the play, scene by scene, at the rate, approximately speaking, of a scene a day, and reads it in class until the play is done and every pupil has his own individual complete adaptation. Then the best is taken from each and fitted together and the result is a delightful composite of the combined efforts of both pupils and director.

Please notice I speak in this article of playwriting *with* children and not *by* children, because the playwriting activity is a group activity involving coöperation not only among the children themselves but also between children and director. Just where, then, is the line drawn between teacher effort and child effort, you may ask. I think it can honestly be said that, with the exception of assistance in finding appropriate material for adaptation and of some help in matters of technique, a large part of the actual composition with all its glow, its fervor, its spontaneity, its imagery, and its joy, belongs to the children entirely and absolutely. In most instances, the pupils surpass, magnificently and completely, the master.

While the Thomas Jefferson child playwrights are writing their plays, they are also producing at the rate of a one-act play a month or a longer play every two months, for nothing aids their own efforts at writing so much as the production of fine examples of playwriting already written by experts in that field. So by way of conclusion and also for the purpose of aiding directors of drama in their search for plays appropriate for school production, I am offering the following list of plays that have been produced at Thomas Jefferson School in three and one-half years of dramatic activity.

- "On All Souls' Eve," by Virginia Church
 "A Little Pilgrim's Progress," by Constance D'Arcy Mackay
 "The Day Before Thanksgiving," by Virginia Church
 "Why the Chimes Rang," by Elizabeth Apthorpe McFadden
 "Evangeline," by Olive Price
 "Three Pills in a Bottle," by Rachel Lyman Field
 "Snow White and the Seven Dwarfs," by Jessie Braham White
 "The Birthday of the Infanta," by Stuart Walker
 "The Princess Who Hid Her Shoes," by Harriet Wright
 "What Men Live By," by Virginia Church
 "Nevertheless," by Stuart Walker
 "Six who Pass While the Lentils Boil," by Stuart Walker
 "Sir David Wears a Crown," by Stuart Walker
 "The Stolen Prince," by Dan Totheroh
 "The Lost Princess," by Dan Totheroh
 "Theories and Thumbs," by Rachel Lyman Field
 "Kings in Nomania," by Percival Wilde.
 "The Princess in the Sleeping Wood," by Hermon Ould
 "Miss Ant, Miss Grasshopper, and Mr. Cricket," by Rachel Lyman Field
 "The Sentimental Scarecrow," by Rachel Lyman Field
 "The Courtship of Miles Standish," by Thomas Jefferson children
 "The Nightingale and the Rose," by Thomas Jefferson children
 "The Great Bell of Peking," by Thomas Jefferson children
 "The Magic Fishbone," by Thomas Jefferson children

CREATIVE ART THROUGH THE MEDIUM OF PHOTOGRAPHY

HARRIE J. DEAN

EDITOR'S NOTE: *Mr. Harrie J. Dean is teacher of mechanical drawing at Thomas Jefferson Junior High School, Cleveland, Ohio. A photography club has led Mr. Dean into many interesting adventures in the art of taking and exhibiting still and motion pictures of school activities. This work has been described in the February 1930 issue of Ohio Schools and in "Sunlight Printing" in the December 1930 issue of The JUNIOR-SENIOR HIGH SCHOOL CLEARING HOUSE.*

A. M. S.

It is rather difficult to define the idea of creative work, for my conception may be different from that of other people. I believe the urge to create something comes only when an intense interest is manifested.

At times I have had a great desire to compose some music. This desire seemed to be strongest when some refrain was ringing in my ears. It may have been a snatch of some music which I had heard or some combination which seemed to arrive from nowhere. I have never been able to satisfy this craving because I can neither write nor sing nor play.

At other times I have had just as strong a desire to see something "go." At one time it was an electric motor, at another it was a paddle-wheel boat, and then, perhaps, a windmill. I experienced the thrills of constructing these mechanical toys and see-

ing them "go" because I was able to manipulate the tools and materials necessary for constructing them.

I always wished to own my own home and be able to plan and design and work to build it. This ideal was also reached by constant effort in that direction and I can truthfully say that there is no experience in life quite equal to the realization of such a dream.

These are all creative urges and one was never accomplished because I did not have the ability or opportunity or whatever was necessary for its fulfillment.

So it must be in the life of all persons from the time they are children until they reach the final destination. You will probably agree with me and can recall such desires on your own part and you may even

CREATIVE ART THROUGH PHOTOGRAPHY

have some at the present time which you wish to encompass.

These interests lead to what I call creative work and when I say work I do not mean one of the routine things of life but one of the most vital. There are so many avenues for creative work that there is little excuse for not satisfying this urge. It may be dancing, drama, art, literature, invention, something, anything, in which you may put your whole heart and do it in such a way that you will win the commendation of your fellows.

When our school started a club in photography I was at the point which a person sometimes reaches when he feels that he had been everywhere, seen everything, and done everything. Just bored to death with the idea of doing the same thing forever and ever. Most of the students I have had have been of compulsory age and the subjects which I have taught have also been more or less compulsory. In fact, all of my work had been hidebound by rules, traditions, and whatnot. This opportunity gave me freedom for there were no precedents or precepts to follow, my experience was meager, and that of the students was nil. The only basis for selecting members has been interest. I wanted nothing compulsory about the work.

I have watched some of the members to see if any inspiration came to them or if they responded to the impulse to do creative work. Most of them have shown it in one way or another.

One girl showed special ability for manipulative work such as sorting, washing, drying, and trimming prints. Some people would say she was handy. When she had to leave school for economic reasons, she asked for help in securing work. Through a personal recommendation, she obtained a job in one of the large finishing plants of the city. She loves the work and has not only been employed steadily since that time

but has given very satisfactory service. She will be happy as long as she follows that line of work.

A boy who was a member of the club also held a position on the staff of the school paper. When he was ready to graduate, he studied all the exchange papers to find out which school showed the best progress in photography. He is now president of that club and has done most of the organizing himself.

There are others who have shown a definite degree of accomplishment. Some of the members have devised paraphernalia for making pictures with a great degree of insight and skill. One member of high intelligence failed in mathematics but when he wanted to purchase a quart of developer he was told to figure out the cost himself. He did!

Some of the members have established a dark room at home and some of the work they bring in is very creditable. You might think that their parents would object to their "messing around" but I have never heard of any complaints except when one boy attempted to photograph his father's guests at a party one night and blew out all the lights in the neighborhood.

If you could only watch the reactions of one of the youngsters when he is "breaking in" and notice the expression when he is commended for developing a film alone, or when the image appears on a print, or when he succeeds in getting a good picture, you would not question that this is creative work. You would know that the student is getting a thrill because he has accomplished something.

None of the members is selected for scholarship or other reasons than that of interest. We have a new member now who stammers and I held him off for some time to be sure that he was definitely in earnest. After he attended one meeting he came to me and said, "Am I actually in the Photo Club?"

EXPERIENCES IN TEACHING POETRY

SNOW LONGLEY HOUSH

EDITOR'S NOTE: Mrs. Snow Longley Housh teaches creative writing at Los Angeles High School, Los Angeles, California. She is editor of Annual Anthologies of Student Verse, issued by Los Angeles High School. Mrs. Housh has described her work in other publications. A most interesting account of her methods and her philosophy may be found in the Fifth Yearbook of the Department of Classroom Teachers, National Education Association. A. M. S.

This is to be an article about what my students have taught me. I am not so sure of what I have taught them because, while sometimes my instruction works very well, at other times it fails miserably; so that I have learned the truth that one must teach "with one's eye on the object." But after six years of experience I am entirely sure of what my boys and girls have taught me. I may even generalize a little, but the bulk of the article will deal with specific cases because creative art must always be individual.

My laboratory workshop is an elective course in modern poetry (high eleventh- and low twelfth-grade students eligible) where reading, with class discussion, of poems and the principles of poetry as a craft occupy the major part of the time. The writing of verse is frequent but incidental, though it is almost inevitable as with two or three exceptions all that have enrolled have tried their hand at least once. The word elective must be defined. It does not mean selected. Students choose an elective for dark and sundry reasons, and the teacher of such a course must keep up her standards and is sure to keep down her pride.

I wish it were possible to say that poetry bubbles from the well of Helicon without specific suggestion on the part of the teacher. There are many voluntary poems, but human nature is both busy and lazy; nor is verse so easy an assignment as it sounds. The genesis of one poem may serve for illustration. A friend described the making of ornamental brass trays and bowls in India. The listening student was stirred emotionally to the point of writing,

but realized she had insufficient background for concrete detail. Then followed patient reading of encyclopedia and history before the poem emerged, the actual product of eight hours.

BENARES BRASS

Within the faint dusk of my dining-room,
Against the richness of mahogany,
Gleams an old tray of bright Benares brass,
That fills the whole dim room with mystery.

I seem to see an Indian etcher sit;
His young brown fingers deftly ply his tools,
His brilliant eyes take in the vivid throng
Of princes, mendicants, and priests, and fools.

He sits beside his busy Eastern street,
With narrow shops for jewels and for shawls.
The dancing girls, and dark skinned, turbaned men
Crowd the bazaars and Hindu vendors' stalls.

He sees mosques, palaces, and sacred bulls;
A peacock struts, a whirling dervish spins;
He sees the Ganges bending in its course,
Where pilgrims bathe to wash away their sins.

He sits and works upon his brazen tray,
Etching a labyrinth of lacy lines.
While youth and beauty slip away from him,
With ever-growing grace the metal shines.

What fatalism works upon his soul?
How has life etched itself upon his heart?
The unguessed puzzle of the Orient
Has worked itself into his patient art.

Years pass him by; now, though his vision dims,
He still works on the tray—so fairy-lined!
The end is near. He quickens at his task.
The tray is finished, and the etcher blind!

Within the faint dusk of my dining-room,
Against the richness of mahogany
Gleams an old tray of bright Benares brass,
That fills the whole dim room with mystery.

ROBERTA DENNY

EXPERIENCES IN TEACHING POETRY

Most often poetry is written in a flash of vision, but a long period of imaginative, sensitive living may have preceded the writing. So we have come to recognize that the actual putting down of a poem is the final step of the process, and are patient. From this realization comes the occasional assignment: "During the week-end, take some time in the garden, at the sea, or in the mountains, quietly listening and looking, letting the beauty of the world speak to you." Shelley's lines about the poet from *Prometheus Unbound* are a good text for such an assignment.

He will watch from dawn to gloom
The lake-reflected sun illumine
The yellow bees in the ivy bloom,
Nor heed nor see, what things they be;
But from these create he can
Forms more real than living man,
Nurslings of immortality.

Out of such an experience came a little first poem called

GARDEN SPIDERS

Across the path from tree to tree,
Fine silken threads are hung
By gnome-like spiders. You can see
The lowly insects run among
The threads, like fairies in their realm.
The fruit of so much toil we spare,
And our great joy with spiders share;
They have not long.

HELEN SPINDLER

Not very great poetry, you will say, but perhaps a great discovery for the writer, that realization of the kinship of life which St. Francis immortalized in his preaching to the birds, that came with childlike innocence to Hiawatha when

Of all beasts he learned the language,
Learned their names and all their secrets, . . .
Called them "Hiawatha's brothers."

The imaginative vision which sees beyond experience with tolerance and understanding is perhaps the spiritual triumph of poetry at any age; it is not lacking in youth-

ful writing. "How do they know that?" queries the inexperienced critic. Perhaps youth is a trying-on of mature experience from the little girls' doll babies and the boys' tin soldiers to the flutters of youthful romance.

"I thought every one lived in imagination the experiences that were to come to him later in life," confided the bewildered lad whose too vivid imagination had been bruised against the conventions.

Sometimes this imaginative projection of self is realistic as in

IN THE OFFICE

A notice of insolvency
To type.
A bill from the florist's,
For a spray—
The man next door
Committed suicide
Last week.
The fellow
Seemed nice,—
When I first came here,
I used to wonder
About such things.
But now,
Tic, tac,
They are work
To be typed.
Sometimes,
I laugh at the years
Warping my slim fingers
Into machines,
Pushing
Little black and white letters,
Into place.
Tic, tac.

LELIA KAUFFMAN.

Rarely it partakes of criticism:

TO EMILY DICKINSON

She searched among the flowers
To find the honeyed word.
Her accents pure and silvered
Seem stolen from a bird.

She snared the stars in spider-webs
Of quaint and careless rime,
Skeins woven with the frailest thread,
But they shall hold through time.

GROVER JACOBY

Or it may be symbolic as in

TO YOUTH

You are a faint perfume.
You are the haunting fragrance
That danced down the west wind long ago,
Long ago when I climbed a purple hill
To pray to a bleeding sun
Dying in a golden sea.

Now I live at the foot of the hill.
I climb no more at sunset.
I see only the waves of the sun's sea
Breaking over the top of my hill.

Trip with soft slippers
Down the west wind
Once more to me.
Give me one breath of you
Before you run away,
Laughing.

TAYLOR MAXEY

Even the past may be illuminated and the
light of romance shine upon a grandmother.

VIOLETS

Traces of violets haunt the air.
A grandmother has entered. . . .
Violets are youth's flowers
Poignantly sweet as Youth itself. . . .
Or someone's first kiss. . . .
I wonder
Why do grandmothers love violets so?

Perhaps
Something like a knife goes through her
As that sweet scent of violets
Rushes her back through the years
To a dim, dark doorway of her memory.
Maybe
A girl stood there
With a floppy, floppy hat,
Velvet-looped, rose-twined,
Little pink roses that almost rivaled
The pinkness of her cheeks.
There was a sky-blue dress
Bound with tiny black bows.
And there was a bunch of violets in her hand.
"Oh, thank you, I just love violets!"
A soft voice said. . . .
But grey-blue eyes, lash-fringed darkly
Questioned . . . most demurely. . . .
"How can I really thank you?"
The answer was swift.
Sky-blue merged into a dark curve.

The floppy floppy hat fell backward.
Cool violets pressed hot young cheeks.
A chin tilted upward, like a flower-cup
To the sun and lips
Soft, warm, moist . . . like crushed rose-petals
Met his. . . .
Violets go to one's head. . . .
Violets . . . and the fragrant warmth of her near-
ness . . .
Intoxicating violet-wine. . . .
. . . For just a second
Then . . . a scurry up the steps
Something like a sob. . . .
"I hate violets!"
While traces of violets
From clenched hands
Haunted the air mockingly.

Is that why grandmothers love violets so?
Then why
Do they probe anew old wounds
With the keen poignancy of violet-youth? . . .
Is love really intolerable sweetness
Or just glorified pain. . . .
. . . Like someone's first kiss? . . .

JEWEL HOLDER

These last quotations bring up the per-
ennial question of free verse and poetry.
To the teacher, concerned more with emo-
tional release and imaginative sublimation
than with questions of technique, the dis-
tinction is negligible. Some one has called
free verse the "democratic expression of
poetry." To the young person whose vo-
cabulary is still narrow for the exquisite
choices of rhyme, whose intellectual range
is not wide, it offers unlimited opportunity.
Rhythm is a natural form of expression,
as natural as dancing, but somewhere along
the line, educationally, rhythm seems to be-
come inhibited, and free verse finds its own.
In fact most poetry classes seem to divide
themselves into two groups, the jinglers,
who are so intrigued by the sound of what
they write that they lose track of its mean-
ing; and the imaginative group, who turn
to free verse. The problem of the teacher
is to help the jinglers to see what they feel,
to give to the artist in words the richer
rhythms of music.

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Early in the work the teacher's teacher was a fifteen-year-old girl who was breaking through from the rhythms of childhood to a deeper level of thought in the medium of free verse. A conservative adviser told her free verse was not poetry, and the puzzled young poet turned to her teacher for advice. Naturally, the answer was to express herself in her own way and trust the future, but the real answer came when the girl went to the seashore for the summer, living on a cliff above a pounding surf that was never absent from her sensuous experience. When she came back she was writing entirely in patterned forms. I quote a poem, which seems, to one reader at least, to have caught in both rhythm and tone color the surging of the waves, the long roll up the beach, and the quick swish of the return.

PEACE

All night, all night the sound of waves is here,
The rush,
The stir of little stones the sea is taking,
The hush
Before another eager wave goes breaking!

There may be valleys dark and cool with silence,
The sky
May have the silver calm stars would by making,
But I
Have known tonight the peace of great waves
breaking.

JOSEPHINE MILES

Since then the study of rhythm is linked with the sounds of nature. There is much rhythmical reading of poetry aloud in class for the sheer joy of the physical expression of pattern, but students are encouraged also to feel the rhythms around them, from the familiar ticking of the clock to the wind in the pines, day and night, the whirling procession of the seasons, even the mysterious rhythms of joy and sorrow, youth and age, life and death. I quote a poem where the gusty pulse of the wind is tangled in the dancing rhythms of youth.

THE DANCER

The wind is a gay, whirling dancer.
She whips her veils about her
And pirouettes down the lane.
She gathers about her twinkling feet
The Autumn leaves, and chases them
Out of the back gate and across the meadow.
She nips at the heels of the *Senoritas*
And whirls them into *la Habanera*.
At some fiesta to a Spanish love song
It was she who taught them to dance.
She stamps on the tom-toms of the Indian pow-
wow,
And shaking her dark curls, she whistles
To the wild horses in the rocky valley.
Her moods are as many as the crimson poppies,
And as sweet as the tender night flowers.

She doesn't love you, young man,
With your straight tailored coat and your waxed
mustache,
Nor you, old woman, with your greasy hair,
But she loves me, She loves me!

JANET BROWN

The question of themes is an interesting one. An assigned subject is popular in theory, but unsuccessful in practice. Two subjects have grown spontaneously out of reading. The numerous poems on Lincoln usually evoke a response. It is refreshing to find how little these expressions are directly influenced by the text. It is as though a great theme probed depths of personality too intimate for imitation. If comparison may be permitted, the tree in the poem to be quoted is strangely different from John Gould Fletcher's "gaunt, scraggly pine," or Markham's cedar, that

Goes down with a great shout upon the hills,
And leaves a lonesome place against the sky.

LINCOLN

We that thrive among the bristling weeds,
And cling as ivy at the feet of hills,
And scatter on the winds, our little seeds
Of human effort and of wavering wills;

We, the scrub oak of a wilderness;
Little flowers that petal and that die;
Fern that droops its stem in weariness;
Things that gaze, intent, upon the sky. . . .

Our eyes lift where the heights of hills have
soared

Upon the spire of one achievement's end,
That rises in the throne room of the Lord,
Above the trails our little feet ascend;

A tree that all the ages shall not hew—
A tree whose feet are planted in the sod—
A tree that faced the winds, and sheltering, grew
Until it reached the very heights of God;

Life-scarred and whittled to a people's need,
It stands, a monument, erected high,
Where carven gleams the epitaph we read,
A noble name, engraved upon the sky.

Oh, let our little roots beneath the clay,
Fertile with the dust of one so great,
Give forth new foliage that we may lay
As laurel on that brow immaculate.

CHARLOTTE WADE

War is the other theme that never fails to evoke a response. The tragedy of the sacrifice of young life comes very near in the vanished beauty of Rupert Brooke, the living bitterness of Siegfried Sassoon. The World War is almost ancient history to young people born near its beginning, but it lives again as we read of it, its sufferings, its futility, its tragedies, living and dead. I quote from a group of war sonnets that came subconsciously, I think, from a sympathetic reading of Rupert Brooke.

THE LIVING

We are the women of the war, your wives,
Who loved you strongly, and in that hour of need
Rose up, because we loved, and gave your lives
Into fate's keeping; praying you would be freed.
Ah, we were close as life, or death, or love.
But now we cannot understand your eyes,
And neither pleas nor children's calls can move
Your thoughts from the dim past which never dies.

At night you start at a plane, a shot, a call;
By day our hearts are hurt by your restless souls;
You serve a mistress now who claims your all,
Bequeaths you Hell, with hands like half-burned
coals.

While we must bow to Goddess War again,
Who wounds us through our dearest love, our men.

JANET BROWN

There are two approaches that are difficult for youthful writers, child verse and humor. An intentional trying out of child poetry has brought only one entirely successful poem in six years. Young people read child poetry with joyous appreciation, the familiar Stevenson or the newer Milne, but they cannot create. Our one child poem is perhaps worth quoting for its simplicity of imagination.

MARCH WINDS

March wind's such a funny thing,
Almost plays a tune;
Got my apron full of it,
Like a big balloon.

KATHRYN HOWELLS

Perhaps childhood and the humorous require a longer perspective than is possible to the teens. It is difficult to fill the popular humor section at the back of the Anthology without recourse to parodies. "The Senior Board'll git you ef you don't watch out!" Poe's *The Bells* become tardy and dismissal bells, and

In the spring the young man's fancy
Lightly turns to new plus-fours
And sartorial equipment
That the female mind adores.

Equally rare are good narrative poems from high-school students. Youth is essentially lyric, concerned with its own experiences and feelings, and the flash of imagination is not usually sustained enough for narrative. An interesting exception grew out of an activity. A versatile lad, a good student, was absorbed in cowboys. He read of them, thought their lingo, threw the rope like Will Rogers for recreation, and wrote excellent cowboy ballads which helped sell the Anthology to the unpoetic. We have had a little blood and thunder, but no real claimant for his laurels since he laid them down for a college education.

It is a temptation to loiter in reminiscent mood over quotation. There are poems of

EXPERIENCES IN TEACHING POETRY

love—not so many as might be supposed—sometimes coolly detached, more often shot through with the old chivalrous reverence that underlies sophistication, rarely with a mature understanding of the surface flutter of feeling as distinguished from the deeper comradeship of sympathy.

JOIE DE VIVRE

Do you know why I like you,
Enjoy being with you?

It is because you are so unconsciously filled
With the vigour and zest of living.
You are a foolish animal that is just feeling
That first ecstasy of taut muscles,
The pleasantness of bodily languor
That comes from stretching in the melodious sun-
shine.

You prattle of this and that and nothing.
You catch my fingers with a laugh,
You jest for the sake of jesting,
And I mock at the high gods with you.
You are a shallow stream.
I dabble my fingers in you, gaily,
And sing—

But my heart bathes in a shaded, deep pool
That you know not of.

AMY ROBERTA HOUCK

There are poems of religion running the gamut from a gentle tolerance to a mystic ardency; poems of protest in which the rebellion of youth flames like a beacon above the bewildering forest of tradition.

OASIS

The regiment drilled for half a day,
Mechanical and fine.
(How good it was to see one dreaming
Private shame the line.)

HUGH NIBLEY

LIFE

Swing your body into line with the rest of the
reapers—
They say you can learn to like it.

JEAN BAKER

YOUTH

You call youth gay?
Think then: Youth has not had a yesterday.
Today? A useless frittering away,

An endless time of doing as others say.
Tomorrow? Gods! How far, how far away!
You call youth gay?

FRANCES CLAIRE JACOBS

The easy discussion of themes must not lead to the impression that poetry just comes without effort on the part of the instructor. The student's wording is sacrosanct, but class discussion and teacher conference are needed to make clear that the chosen expression may fail of its purpose. There was one temperamental young writer who insisted on confusing Pan and Peter Pan, and defended herself by saying she could say Peter Pan if she wanted to, no matter what people thought. A third interview brought a happy compromise, offered by the student, in "young Pan," which caught the spirit of the poem and put both Pan and Peter Pan in the shade. The best antidote to rampant self-expression is perhaps Marguerite Wilkinson's definition of poetry as "the sharing of life in patterns of musical words."

Teaching methods are perhaps as temperamental as writing poetry, and definite suggestions do not seem authentic; but there are certain tentative conclusions that may be as helpful to some reader as to the writer.

First, do not require poetry too rigorously. Art, like happiness, is a by-product of experience. It cannot be forced. Even at the risk of some student's "idling on the job," give time for reflection, for wide reading, for the leisure which is the background of art.

Do not drive in your own teaching. Make your class a place of repose and refreshment, of informality and merriment. The pressure of the whole system of organized time, organized credits, organized thinking will be unintentionally against you, but you will have as your allies the great poets of all ages. Lean heavily on them, and let a breath of eternity blow across time.

Do not teach too much. It is always a temptation to tell more than a class can assimilate, but remember that the voice of great literature is clearer than the spoken word of instruction. On the other hand do not teach too little. Instinct is not a substitute for knowledge in any craft, and much of our worst poetry is written by people who have come through some education with the naïve idea that poetry is a rhymed philosophy that jigs comfortably across the page in short lines.

Between the two horns of this dilemma you will be continually lost and finding yourself. But do not take your mistakes too seriously. I pass on to you an imperfect quotation from a forgotten essay by James Russell Lowell. "God wouldn't let us get at the match box so often if he didn't know the universe was fireproof." If the spirit of your class is right—and a teacher must be as sensitive to harmony as to beauty—if you know a growing something about poetry, a little more about human nature, and are not afraid of a class in which the happy, wholesome emotions have free sway, you cannot go far wrong.

Finally, do not judge your class, factory fashion, by the poetic product. As educators, we are primarily concerned with the development of boys and girls. Poetry is not an end but a means to fuller expression, to a richer, more creative way of life.

In conclusion, since one cannot teach poetry without being something of an evangelist, a word for those who doubt the value of creative writing.

In our own school I know it has immensely increased the appreciation of poetry. The Annual Anthology is one of our most popular publications. It has helped our boys to discover that writing poetry is not "sissy" but a "man-sized job." But most of all one sees its effect on the individual student.

Poetry speaks to the deeps of our nature below the surface of gayety and friendliness with which we greet the passing acquaintance. It speaks to us as we speak to our loved ones in crises of joy and sorrow, and from the depths of understanding we answer the poet.

I have in mind a lad who wrote impossible jingles, who patiently dogged the teacher's footsteps for two years, having no apparent equipment for poetry but indomitable perseverance and an unswerving desire, but who carried in his heart the dream of writing a real poem. I leave his word with you.

THE EAGLE

A baby eagle flutters in his cage.
With blinking eyes and soft and fragile beak,
He pecks and scolds at pebbles on the ground.
He is the comic actor on a stage
Of graceful, silken plumaged birds who gaze
Upon the grotesque creature in disdain.
They do not know the strength and valiant deeds
Of wondrous birds who soar aloft and look
Upon the world from castles on the crags.

But as the Juggernaut of time rolls on.
His wings shall grow in strength, his eyes shall
mirror

The smouldering fires of his heart, that burning
Urge to seek the lofty heights, away
From earthly beauty, tainted, sordid, shammed;
To perch on piercing granite peaks and peer
Beyond the drifting tumbled clouds, into
The shining universe—the home of God;
To scorn the sluggish worms that crawl below
And never lift their heads above to drink
From Heaven's cup of purest beauty, trails
Of shimmering stars, the dancing hues of gems
That flash across the dome of space, the strands
Of comet hair braided by angelic hands.

An eaglet flutters in the land of verse.
No wondrous thoughts has he, no burning urge
To join his kind above; but as the Juggernaut
Of time rolls on, he too shall soar to spirit
Peaks and feel the strength of mighty wings,
He too shall drink the grail of beauty—happy
On his throne above the mortal world.

EDWIN PAYSON SMITH

CREATIVE WORK WITH CHILDREN IN THE FIELD OF PUPPETS

WINIFRED H. MILLS

EDITOR'S NOTE: *Winifred H. Mills is a teacher in the Fairmount Junior High School, Cleveland, Ohio. In conjunction with Mrs. Dunn of the Cleveland Museum of Art, Mrs. Mills has written two books upon the use of puppets and shadow plays in the public schools. Their interest in this medium of expression has led them into numerous projects which have received national recognition.*

A. M. S.

A few years ago we associated the puppet almost exclusively with the itinerant Italian showman. Now all is changed. A veritable renaissance of interest in puppets seems to be sweeping both the United States and Europe.

Today in Russia, according to the *Weekly Bulletin* of the Soviet Society for Cultural Relations, there is hardly a popular festival without its merry puppet show. "Petrushka talks about the needs of the village, the coöperatives, the business of the village Soviet, exposes the seamy side of village life . . . speaks of progressive agriculture. . . . Frequent shows are given on industrial and cultural topics. Petrushka is the principal speaker at social festivals and campaigns, putting over with his jokes and ditties many an earnest word about people and events." In a conference organized by the Pedagogical Section of the Peoples Commissariat of Education, the puppet show was endorsed as a school and kindergarten activity because it stimulated the children to model in clay, sew, paint, write, and sing.

In China, due perhaps to Russian influence, puppets are used as a medium of Republican propaganda. In Czechoslovakia the army supports, as a part of its regular equipment, thirty-three puppet shows. The puppet shows are a means by which the soldiers, most of whom are peasants, are given some knowledge of life and manners.

In this country we are greatly indebted to Tony Sarg for this widespread interest in puppets. With his delightful performances of "Rip Van Winkle," "The Rose and the Ring," and "Treasure Island," he

opened the eyes of both adults and children alike to the fascinating art of the marionette. Many artists were quick to follow him into this field of new dramatic possibilities. The result has been that in almost every city and town some sort of work with puppets is being carried on in public, private, and parochial schools, from the primary to the high school.

Play acting as we all know is a child's instinctive need for enlarging his world of experiences. For the progressive teacher the puppet is an ideal means for releasing and stimulating the child's creative ability and it satisfies his love for play acting.

As Paul M. Turner has so ably said, "It is strange, at first thought, that in this age of machinery it should be the arts and not the natural sciences on which progressive teachers rely for developing in the growing child self-reliance, intellectual curiosity, a sense of responsibility, and a harmonious adaptation to the world about him. It is a fact, however, that those teachers who have most scientifically analyzed their task and most courageously explored its opportunities are the very ones who have come most definitely to accept the arts, including very especially the drama, as the foundation for the building of these very qualities which this machine age is demanding."

Who has not come under the spell of a puppet at one time or another? Even that old rascal Punch had a way with him. You may not have admired him, but you could not forget him. There is a sense of the eternal about all puppets. They are not machines. They are full of surprises—the accidental and irregular is part of their

charm. Who shall ever say he has mastered a puppet!

And what a long history is theirs! What travelers they have been! What child could touch one lightly after hearing that the roots of their family tree lie deep in the ancient civilizations of Egypt, India, and China; that kings and emperors, philosophers and writers have been their friends; that musicians have composed for them, great engineers devised their staging, and famous artists modeled and carved their heads. They have been everywhere and seen everything. They were at home in church or castle, or country fair in times past, and today they are at home in thousands of schoolrooms throughout the land. As soon as they enter a schoolroom they take command—the class follows with enthusiasm, while the teacher watches with fascination the course of events. They require of every one untiring effort, but their subtlety is such that each worker feels that his particular genius is needed to bring success to the play.

How does the puppet work his spell? First, he commands respect. Second, he kindles the pupil's imaginative sense by giving him an opportunity to enter intimately into the life of all characters, of all times, and all places, enriching and deepening his personality and experience of life. Third, by stimulating the pupil's art sense and relating it to his creative imagination. This third step is followed by creative action.

When the puppet play is written by the children the English and art sides of the work are so closely related that one scarcely knows where one begins and the other ends. The story should be the pupils' choice and well known to them. However, whatever play is undertaken should be a challenge to their best efforts.

The experience of producing and presenting a simple marionette play with all that it involves of research, designing, com-

position, color, rhythm, movement, diction, and manipulation of his puppet may become the child's introduction to stagecraft and the drama. Music and dance may also be included; in fact, add much to the beauty and charm of the puppet play.

The puppet play not only develops imagination and self-control, but it develops ingenuity, dexterity and self-reliance, a sense of personal responsibility to the marionette group, as well as a regard for the rights of others and an understanding of their work.

The fact that the child, acting as a puppeteer, does not appear before his audience in person releases him emotionally so that he can, without self-consciousness, fully identify himself with the character which he has chosen for his marionette. It is often surprising how much devotion and sustained effort a child will put into what he considers an adequate interpretation of his character.

The coöperation of one department of a school with another department brings about a very vital relation, as we all know. The puppet play can become an ideal means for accomplishing this interrelation. While the puppet project usually begins in the English or art room, in time there comes the need for assistance from the woodwork shop for stage-building, properties, and parts of the marionettes, from the general metal shop for assistance in lighting, or possibly the making of armor or weapons, and from the print shop for help in printing programs and tickets. Then there is the music department, and of course the library. In fact, almost every department is called upon at one time or another.

The departments called upon to help with the making of a marionette play should give assistance directly to the pupils in the marionette group. For example, if a pupil is responsible for the making of a chair, he should go to the woodwork shop and make the chair himself. This is the best

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means by which to develop deep-rooted interest, and fine teamwork.

The hand puppet or *guignol* is another delightful kind of puppet for junior- or senior-high-school pupils. It is not as difficult to make or to manage as the string puppet; it lends itself easily to broad humor—consequently it is well suited for the fable or simple folk tale.

The new interest in shadow plays corresponds to the interest in marionettes. There is the human shadow play and the cut-out shadow play. The world of the shadow screen is a world of dark and light pattern—of movement, color, music, and dramatic interpretation. There is a wealth of material suitable for shadow plays. "Tom, the Water-Baby," a cut-out shadow play, was dramatized last year from Charles Kingsley's *Water Babies* by a ninth-year

special art class and was entirely successful. The scenes under the river and under the sea were surprisingly lovely. The effect of swaying grasses and flowing water and the movement of fishes and water creatures was easily produced by cut-out shadow figures. Each pupil spoke the lines for the figure he managed.

There should be nothing artificial in the set-up of a marionette, *guignol*, or shadow play. Every step should show natural, spontaneous growth. The enthusiasm and joy of the group in their creative effort should increase day by day. When the play is finally given, there should be a beautifully sustained and fully realized piece of work, and with it the group satisfaction which will be of a lasting quality and which only comes with the fulfillment of a fine ideal.

THE CREATIVE FUNCTION OF THE SPEECH CLASS IN THE MODERN HIGH SCHOOL

RACHEL L. DITHRIDGE

EDITOR'S NOTE: Miss Dithridge is a member of the speech department of the Richmond Hill High School of New York City. She is also a very successful grade adviser, which she describes as "a most interesting and vital experience."

P. W. L. C.

A word to conjure with is this word "creative"; only less potent is the term "activity"—student activity. In the glib use of these and other often used words, the vital sense of their application may be lost. "Creative?" Creative of what? "Activity?" Active to what end? Doubtless there is some sort of creative work going on in every classroom in every high school and college of the land. A boy said to me recently, "I used to read poetry a lot, and like it; now since we've had so much of it in school to read and memorize, I don't like it at all." An attitude had been created in this case—an attitude destructive of a former better trend. Years ago, to give a personal illustration, I was so fortunate as to have a course in literature

under Helen Grey Cone, herself a poet of much charm. Her enthusiasm for poetry and for other literature was transmitted to her pupils to a remarkable degree. We used that old stand-by, Ward's *The English Poets*, in four good-sized volumes—a wide sweep, but we loved it all. If actual writing of poetry was stimulated by Miss Cone's work, it was indirectly done; certainly appreciation was general. I was too ignorant then to know how rare was the quality of this teaching, even among English teachers, yet at least one chilling comparison was felt. In the same college, a teacher whose forte certainly lay in some other line, was assigned to teach, "Eighteenth Century Literature." There was plenty of history of literature in this class;

there were plenty of facts about books and writers; but—to me, at any rate, and, I believe, to many others—this period became a desert of antipathies! It was many years before I could overcome my repugnance to this period. Perhaps I am trying to suggest that appreciation and enthusiasm are the most valuable “creative” attitudes that a teacher of literature can impart.

But we have another word for our scrutiny, “activity.” We do not suppose that unrestrained physical activity is the chief educational connotation of this word in its recent use. In *Education for a Changing Civilization*, William H. Kilpatrick says, in regard to the rôle of pupil activity in the “new” school, that situations are created favorable to self-control and other social-civic virtues, and that the learning sought is new and better ways of behaving. He broadens the thought by pointing out that democracy demands both respect for personality and willingness to cooperate for the common good, and insists that “through creative initiative is the highest living reached.” This may take the idea of “student activity” away from its narrower significance of immediate and obvious physical activity, and even from the evident activity of the “shop” and the art class, and give the teacher of language a share in active enterprises.

It is natural to ask, What material will lend itself most readily to creative use in the modern classroom in the high school? We must face situations as they are today and move forward with the material now available, human and otherwise. It is my observation that opportunities exist for creative procedures in almost any situation now existing in the schools of our country; yet our observation is limited and its findings may be founded more on hope than on fact. At a meeting of the speech teachers of New York City on December 9, one young and charming teacher made known

in the course of the evening’s discussion of materials appropriate for speech work, that she was using, among other texts, a volume of somebody’s letters! What an old-fashioned and curious anomaly! Here is a suggestion that the teacher’s best impulses may be circumscribed and hindered by inappropriate material; if the teacher has no freedom of choice whatsoever, how is she to secure “creative initiative” for the pupils? It is a manifest absurdity when the teacher’s judgment plays no part in the selection of material; when the teacher’s tether is kept severely shortened. Even fine material may become hackneyed by much repetition, or may be inappropriate to some certain group, while excellent for another. Said another fine teacher, “I’ve had to teach ‘The Tempest’ in the speech class until I’m sick and tired of it.” Can a teacher, in such a situation, create in her pupils an appreciation of the beauties of “The Tempest”? The aggressive leader of the meeting referred to asserted that a teacher finding herself in such a limiting position ought to make repeated protests until the situation was improved. This sounds well and has in it a modicum of truth. But the teacher in New York City, and particularly the young teacher, is up against an ironclad system, and her protest, however vigorous, is likely to be lost in the roar of the machinery. Those deadening *Letters* used by one, and even “The Tempest” used by another, too long, are books, and as such must continue in use until they fall apart, before they will be replaced by others. Books cost money, and the City is short of money for books. Last June the requisition for books made by the City high schools was cut in half. Is not this suggestive of a parsimonious policy?

Is this paper degenerating to a mere list of limitations and difficulties? We have said that opportunities exist, but we do not wish to hide our head in the sand and

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declare that *difficulties* are nonexistent. In the high school I know best, at present, in the class in speech that meets five times a week, there is a choice of two out of five Shakespearean plays for the dramatic work of the term. All these plays are appropriate for the use of students of high-school age, rich in material through which children may learn to think and by means of which they may have educational and cultural activity. This school, through the coöperation of the heads of the English and the speech departments, has created this opportunity where significant subject matter affords students a succession of vital and reconstructive experiences under the guidance of the teacher. We do not hesitate to include the teacher, for we know, through experiences too numerous to give in detail, that the teacher's voice and her responsive enthusiasm are an important, a necessary part of the student's experience.

In connection with this question of activity, it is very comforting to read in *Creative Youth*, by Hughes Mearns, such a thing as this: "The teacher should never commit the absurdity of believing . . . that so long as the child is performing, no higher result is to be wished for. Child activity . . . is not a substitute for teacher activity." As I begin now, with my classes, the study of a Shakespearean play, I may allow myself to introduce them to the study of some of the scenes by my own reading; nevertheless, I think I must leave many scenes for the investigation of my pupils and for their own reading in class. We are reminded, too, that "a poem is something performed for the sake of the effect upon the auditor." This might be said even more of a play. Happy, also is the assertion that "There is no teaching equal to feeling." Dr. Charles W. Emerson knew this in his school in Boston thirty and more years ago, as he and his teachers used his carefully compiled *Evolution of Expression* with their

eager classes. Across the years I can yet hear his voice, ringing with sincere affection, "Eloquence is born of interest in and love of human nature . . . advocacy of others induces . . . self-command. . . . The true orator is rich benevolently; he knows no class as such; he only knows humanity. As he takes them into his heart, as his sympathy enlarges, he speaks with the voice of thousands." Not many writers would, in this age, appeal so frankly to the power of the feelings to motivate action and enrich the voice as Dr. Emerson dared to do. Yet in the main, teaching, or at least those principles which are supposed to guide teaching, has caught up with his ideas of a generation ago.

Unhappy indeed is the teacher who does not love his work; thrice unhappy is the teacher of literature or of speech who does not enjoy with renewed zest and enthusiasm his daily task. Psychology teaches us, nowadays, to look askance at classroom conditions where there is any degree of fear, intimidation, or unfriendliness, since the fundamental rule of practice with satisfaction can scarcely function there. The speech teacher knows only too well that a pleasant atmosphere must *always* prevail in her classroom or the voices of her students will never respond to the beauty and power of the literature that is being studied. Words there may be, but not the responsive tone, the true revealer of feeling, when tension is dominant. "Emotions are persistently physical"; the voice mechanism reports quickly the personal inhibitions of the speaker.

Kilpatrick has said, "Activity in enterprises that pupils feel to be their own causes a sense of responsibility to grow; decisions must be made, and so moral strength is built. Pupil enterprises, properly directed, call forth thought, which is the greatest need of this age of change." This suggests an extension of the opportunity of the speech

teacher, however circumscribed she may find the classroom materials. The dramatic class! Much has been written in recent years upon impending changes in the high-school curriculum, and almost equally have extracurricular activities been scrutinized and revalued. It has been observed that these extra activities, outside the classroom, grow out of a felt need and that they supply a want or lack in the curriculum. Freedom of procedure, freedom of choice of material, under the most unobtrusive guidance—this is more easily attained in the club or student society than in the class. Yet our writers on this subject of curricular and extracurricular activities agree that the clubs must return, in time, to the curriculum to enrich it. I have a fear that when the dramatic club becomes the dramatic class it may not take with it that student organization and initiative which made one of its chief values its first form. I shall be so bold as to assert that if the class is dominated by the teacher many of the concomitant values of the club will be lost. We all know how docile most pupils are, and how much easier it is for the busy teacher to dictate program and procedure than to allow the group slowly to work out their own plan, or even to write their own scenes and pageants. The latter is possible, but it takes much patience and trust. I dream of an ideal condition when I may have the same group for a number of terms, with the opportunity of exposing them to the best of modern short plays within their comprehension, after which from the simplest of little original scenes they might pass to the pageant form or the processional play. I have never gone much beyond the first step, for the term ended, my program changed, and the group was scattered! The happy day of ideal conditions may never come, but in the meantime, now and again, an hour may be taken for the reading of some charming little play.

Shall it be from Stuart Walker's rich store, "Six Who Pass" or "Sir David" or "Nevertheless"? Perhaps the quaint humor or the fairy fancy of an Irish play may please us and we turn to Lady Gregory or to Yeats. If we yearn for more obvious fun, "The Man Who Married a Dumb Wife," or even "A Doctor in Spite of Himself" are not beyond our eager effort. Then, indeed, do eyes brighten and faces shine with interest and voices respond in a way to surprise and delight the teacher!

Then there are the essentially dramatic values belonging to the use of plays for the stimulation of speech, dramatic and social. These values are twofold: dramatic work is group work, and so social. Many a self-conscious youngster loses his nervous inhibition when he is sharing the experience of the scene with others; the effect of this release on voice is immediate and marvelous, but how is one to describe it? We are confident also that the unseen emotional release is no less wonderful, and that herein is an element of mental and emotional health. It is evident, too, that in the social element of the dramatic form we have an approach to a real life situation, such as our recent educational psychologists so earnestly advocate. The second of our twofold values may not be marked unless the student dwells long with the character he is portraying, so that his imagination is roused and he comes after a time to live in the part. The speech teacher sees many a transformation from crudity, from awkwardness, from limiting self-consciousness to ease of manner, to freedom of action, to resonance of voice. We say, "How Mary has grown in that part!" The beauty of it is that the change remains; this is not merely speech education, but education through speech. Many are the concomitant learnings! Poise, self-control, initiative perhaps. Some of us observed with doubt young Alfred's early at-

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tempts to suggest the pompous Sir Joseph in the school's rehearsals of "Pinafore" this fall. It's a good deal to expect of a sixteen-year-old boy, with a twinkle in his eye! But the weeks passed with steady improvement, and on the eventful night the characterization was consistent and strong. What has Alfred gained? No one will ever analyze this "reconstruction of experience," but we who see him may sense its value.

If it seems that our enthusiasm is betraying our judgment and that our estimate of the value of speech as a creative force

is too high, we will bring to our aid a calm and yet forceful word from that pleasant and sensible little book, *Speech Training for Children*, written by the Blantons. Their experience and their psychological wisdom give their words authority.

It must be remembered that Speech is the highest and most fundamental human attribute; that without it one is set outside the possibilities of constant communication with his fellows. No system of education is worth while which injures this faculty, or complete which ignores its preservation and encouragement. . . . Speech is a gage; it is a test of the psychic adjustment of the individual to the conditions under which he must live.

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ALFRED HOWELL

EDITOR'S NOTE: Mr. Alfred Howell, professor of art, School of Education, Western Reserve University, Cleveland, Ohio, gives in his article his philosophy of creative work in the realm of art. Mr. Howell is a nationally known lecturer and writer. The JUNIOR-SENIOR HIGH SCHOOL CLEARING HOUSE is fortunate to obtain this most delightful exposition.

There has been no more significant discovery in our generation than the fact that there is born in the child the creative impulse. We have been too apt to associate creativity with genius riding on the crest of the wave. There appears to have been a tradition that art was a thing mysterious and that it did not come within the comprehension of the average individual. Perhaps we have externalized art too much and viewed it from the outside in. We have forgotten the fundamental fact that beauty and creation grow from within out. It is in recognizing the possibilities of creative expression in the externalizing of an inward vision that modern art education has come so much to the front.

The child is born to create and yet we have only recently come to recognize the potential worth of child creativity. We have gone beyond the copy-book stage where the emphasis was placed upon technical perfection and purely graphic expression in the outline copies and are now exploring the richer field which brings the

child into contact with the broader aspects of life. The delight with which the average child attacks the problems of art expression today stands out in marked contrast with the drudgery of the art lesson of a generation ago. There has, no doubt, been a healthy discontent with art in the schools. While we recognize the fact that art is a vehicle of expression to do things beautifully, the accent has been more particularly upon technique than upon the cultivation of the child's imagination and individuality. This emphasis upon technique has resulted in imposing ideas upon the child rather than drawing him out.

It is quite evident that the developments of the last few years reveal a definite forward step in opening up a richer field of opportunity. We cannot look around us today without being conscious of the enormous contribution that art has made to modern civilization. Since we can estimate the character and standards of civilization through its art, it is not unreasonable to suppose that the art of the twentieth cen-

ture is a definite reflection of the era. We cannot separate art from civilization, and yet we cannot close our eyes to the competition of the false and ugly against character beauty and plain logic.

If we are to have a fuller understanding of art and its enriching possibilities in life's situations, we must have a deeper understanding of art's meaning. If our art is to be vital, it should give form to knowledge and grace to utility; it should be a means of enriching life, leading us into pleasant places, making radiant the commonplace, satisfying the desire for the beautiful, and should teach us to erect standards of excellence and judgment. Therefore, education should recognize art as one of the most potent factors in life, should keep abreast of the times, and become united with the great developments of science and industry.

Indeed, national wealth is largely dependent upon art, and the failure of industry and commerce may frequently be assigned to a wrong application of the principles of beauty in translating raw materials into beautiful and salable objects. We recognize that the high-school student is the future consumer of art and it is the training of aesthetic appreciation, inculcating in the mind of the pupil the cultural and practical value of art, that is our responsibility. Indeed, the purpose of art education in the high school is largely for the training of the consumer. The number of students who will enter the art professions will be comparatively small; hence the necessity for the development of fine taste and discrimination. The perception of beauty and the capacity to distinguish between sham art and true art—these things are fundamental in our scheme of art education.

It is no easy task to keep alive that freedom of expression so evident in the work of the younger child. Indeed, as we come to the junior- and senior-high-school stage we notice that the attitude of self-criticism

and a consciousness of technical deficiency often hinders the progress of the pupil; he is inclined, so to speak, to lose his wings, and becomes more conscious of technical values whether of form or of color. How to keep alive the impulse to create is one of the big problems of life and particularly of art. The builders are the creators. It is the fostering and kindling of a fine imagination that means so much in our education today. Technical proficiency can be acquired. Creative power must be inborn. It rests upon the teacher to encourage and to keep alive this inborn quality of the student.

Creativity in art will, in all probability, reflect itself in other ways. The development of modern life, both socially and industrially, while it may have some of the earmarks of regimentation, is, nevertheless, being guided by men and women of imagination. Many a picture has been painted with great skill and with full knowledge of every known principle of composition, but the pictures do not move us because the painter lacked something deeper. He was like a speaker who arranges his words with perfect skill, delivers them with consummate ease, but has nothing to say. On the other hand, there are pictures painted by men who were fumbling and clumsy but who had an intense desire to express their inner visions. These inspired pictures live while the others which are merely clever die and are soon forgotten—so that manual dexterity is not creativity.

What we wish to inculcate in the pupil is courage and power. It is easy to become a copyist. This can be accomplished by taking infinite pains. Indeed, one might become faultily faultless, icily regular, and splendidly null. I have witnessed students working for weeks copying antique figures, stippling every grain of chalk to the point of sugary sweetness with the hall-mark of perfection, and yet so imbued were those students with the idea of perfecting their

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technique that the imagination was never allowed to work. It resulted in their becoming purely mechanics in art without ever evolving anything new.

Modern art education is striving to pull the student out of the rut. It seeks to pull art off its pedestal and to show the student that it is part of his being. We have in the past been too inclined to associate art with wealth and it is this exclusiveness that has often blocked the way of the talented pupil. We have thought too much of art in terms of exhibitions and not sufficiently in terms of the ordinary things of everyday life. Art cannot be measured in terms of wealth, for we cannot admire in our opulence what we have failed to admire in our poverty. Neither can we execute anything higher than character can inspire.

One of the important developments in our high-school art lies in the more extensive use of materials. While we recognize the importance of beautiful drawing, both graphic and pictorial, we also recognize that the potentialities of the pupil are discovered through his contact with actual materials. Think of the great range of possibilities in the crafts, such as modeling and pottery, woodwork, metal work, and jewelry, linoleum block printing, weaving, soap sculpture, and the construction of architectural models; the planning and construction of model gardens, practical problems in interior decorating, the designing and making of actual costumes, the design and execution of stage sets with accessories. This great range of creative opportunity is now open to high-school students. He is led through this means to a fuller and wider understanding of design possibilities. He learns the value of construction and function. He realizes the qualities of beauty and utility, and that these things are inseparable.

Creativity is, of course, dependent upon originality, imagination, and power of invention. A pupil may become very skillful

in drawing and yet at the same time be very deficient in design. Skill in drawing may, as before pointed out, be developed through proper methods. Pupils who possess creative talent may become artists of distinction, but those who are merely technicians can only rise to a certain level. These qualities make the difference between the distinctive and the commonplace artist.

One of the important developments of recent years has been the attempt to discover creative talents and guide them into vocational channels. The coöperation of the museums and schools of art shows that interest has been brought to bear on this subject. Indeed, never before were the museums functioning in coöperation with the schools as they are today, revealing to the pupil the riches of the ages and bringing him into an atmosphere that may not be possible for him to enjoy during the ordinary school hours. It is often through these sources, the museum's Saturday morning classes, that future artists are discovered.

There is undoubtedly a tremendous future for the creative artist, of which the school is becoming more conscious. The great developments in industry and commerce reveal one significant fact, and that is that in spite of the preponderance of the machine the creative artist has been a most dominant factor. Indeed, industry and commerce are dependent to a large extent upon beauty. It is true that objects of beauty are being placed within the reach of the average person little dreamed of a generation ago. We may say that art has come down from the gallery to the market place. That industrial art should be invited to sit with invention, transportation, communication, and engineering is a comparatively recent departure.

The automobile is a product of industrial art, as once was the buggy or the coach. If the machine has here triumphed over the

hand, there have been subtle minds at the back of the machine, for we cannot trace the development of the automobile in the last few years without recognizing its increasing beauty, both in form and color. The desire to possess beautiful things for everyday use and enjoyment is an inherent part of our nature, and it is the development of taste and judgment and selectivity for the future consumer that concerns art teachers at this time.

The imagination has been fired in the past through the contemplation of what we might call the fine arts. We have been too prone to study these things from an academic and chronological point of view. We need to seek for the more profound underlying principles in order to experience aesthetic pleasure in these things. Our art education seeks to open up the way to a wider appreciation for the value of art in everyday life. It becomes more of a spiritual factor. We recognize that all the arts are one and maybe the mode of technical expression and emotional experiences vary with the arts. It is conceivable that one may experience greater aesthetic emotion upon hearing a great piece of music rather than when one is in the presence of a great work of sculpture. One art may appeal more directly to the emotions, the other to the intellect. However, the purpose of art education should be to draw upon the various arts for inspiration, and this concerns the creative side of our work tremendously.

Think of some of the splendid original work being done in some schools inspired by fine literature. Original compositions proving not only the graphic originality of the students but an intense love and understanding of character. How deeply impressed upon the mind of the student has the meaning of words become through the pictorial illustration of words. I saw some very interesting results recently along these lines. About fifty words were written on

the blackboard, such as power, speed, energy, suspicion, and so on. Each word was illustrated by different students. Most of the illustrations were of a symbolic character, but the students had gone through a thinking process followed by illustrations, that had impressed the meaning of the words more definitely upon their minds. There was an abandon and courage shown that was truly remarkable. Think how that original composition and design have been directly inspired by listening to fine musical compositions. Mood, movement, and rhythm in music will often evoke in the student a ready response and spontaneous expression. We may even receive inspiration for ornamental design from the suggested harmonies and movements of music. This field of creativity on the pictorial and decorative side has perhaps been little explored in high school, and yet it would appear to be full of great possibilities.

We are coming more and more to recognize the unity of the arts. The capacity to see and understand the relationship between one of those titanic pieces of sculpture by Michelangelo and a Beethoven symphony; or the marvelous similarity between the Gothic cathedral and some of the great forms of ecclesiastical music shows how far the student may penetrate and understand the vital relationship of the arts. He can re-create in his mind many of the great things that have gone before and can establish more adequately standards of taste and judgment through such comparisons. It is of little matter that Raphael was a painter and Mozart a musician; they present us with the same living truths.

It is the awakening of the student to the larger conceptions of art that will mean so much to him as a future citizen in his enjoyment of the aesthetic. Think what a large place civic art has in the life of the student. Consider the great town and city planning now in operation in the United

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States. Great problems confronting the modern architect in harmonizing his new architecture with the traditional ideals of the city open up a fascinating study for the student. If the city is the body and the people are its soul, an interest in the development and planning of the city is an important part of art education. Civic pride can only be felt through a fuller comprehension of what civic beauty means. Therefore, the appreciational and creative side of civic art is an important phase which cannot be neglected.

Undoubtedly the school of today is in the nature of a miniature social organization reaching out and touching lives and activities. It is, therefore, true that our modern art education means an understanding of art in its broadest sense, having vital contacts with life's situations, social, religious, industrial, commercial, and civic.

The structure of modern society, the great industrial expansions, shorter working hours, suggest that art education will have three definite objectives. These have been effectively formulated by Professor Whitford as follows:

1. The social objective
2. The vocational objective
3. The leisure-time objective

In a well-organized curriculum the above objectives will be inculcated. The ideal school will, therefore, give general and special courses. The general aim to meet immediate life needs and the special courses will lay a practical foundation for later or deferred needs. If the curriculum is to conform to the ever-changing social and economic needs it must be subject to modifications and growth. The successful art teacher of today is constantly growing. She is out of the deadly rut of self-complacency of a few years ago. She is taking into consideration the community in which the school is placed and is studying the art needs surrounding the school. She is now taking her place in helping to coordinate the various efforts of the school and in revealing the importance of her work to the community. She strives to encourage the individual growth of the child in preserving the qualities of originality and invention and constantly exposing the pupil to all that is beautiful, symmetrical, and fair.

CREATIVE SELF-EXPRESSION

HOWARD R. DRIGGS

EDITOR'S NOTE: Dr. Howard R. Driggs, professor of education in the School of Education of New York University, is widely known for his outstanding ability to stimulate young people to vigorous and direct expression of their ideas. In this article Professor Driggs presents his point of view about the function of English expression in the lives of high-school pupils and others.

A. D. W.

The pupils of a certain grade in the Utah Training School were being led some years ago through a project on Indian life. As their interest began to glow, one of them proposed that they get up a play about the Indians. The suggestion was received enthusiastically by the class, and the teacher seized upon it as an opportunity for creative expression both coöperative and individual.

A definite but flexible plan of action was first evolved. Through composing the

worth-while suggestions offered during the tactfully guided discussion, the class finally laid a general outline of their play, or rather musical pageant, on tepee life. This provided opportunity for every one to participate, not only in groups, but as individuals; Special characters—the chief, the medicine man, the arrowmaker, the daughter of the chieftain, the son of the medicine man—all were chosen; and besides these were the braves and hunters, the Indian women and the papooses.

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For about two weeks the creative activities went on with waxing enthusiasm. The class, through composite work, produced the opening and closing songs in the spirit of the play, the warriors' yell, and the lullaby lyric for the Indian mothers. As the pupils were earnestly working on this lyric, it happened that the supervisor of music came into the room. Catching the spirit of the creative activity, she offered her assistance, and during the music periods following, the pupils were given opportunity freely to compose the melodies for their lyrics. On this page is just a suggestion of the results.

THE PAPOOSE LULLABY



The contagion of all this creative enterprise spread to the other teachers. In the domestic-art department the opportunity was made for pupils to design their costumes for the play; the teacher of manual training gave the boys of the class an encouraging chance to build the tepees and other stage equipment; while the art department also coöperated actively in permitting the

pupils to create the necessary scenery. The result of all of this combined effort was a delightful pageant, presented during the assembly period, and later before the ladies' literary clubs of the city.

The instance illustrates the spirit of creative coöperation that prevailed throughout this progressive school. For a great many years it has been a center of truly educative activity, stimulating and guiding its pupils in creative expression along every line of work. Before me is one of its products—*The Harp*. This particular issue, dated 1910, contains upwards of a hundred poems by pupils of all the grades of the school, from the third to the ninth. Following is one of the lyrics created by a boy who was just entering the junior high school:

THE MEADOW BROOK

Through the meadow, rippling and dancing,
Came the little brook, slipping and glancing,
Across the fields so gracefully gliding,
Along whose banks the daisies are hiding,
On the banks so pretty and green,
Where the blackbirds chatter and sing,
Till the sun is low, and the sky turns red,
And the little birds think it is time for bed.

HERMAN PALMER

The poem, from a lad who loved the brook that ran through his father's farm, was illustrated, when handed in, with a water-color sketch of a meadow scene. Herman always added a touch of art to his compositions. This idea of blending art and language expression radiated from him to other pupils, with the result that many compositions thereafter were illustrated with art touches. Since that time the youthful poet-artist has won national fame through his work as an illustrator and painter of bird and animal life.

There is nothing particularly remarkable in these instances of creative expression just sketched. They are offered here merely as typifying what practically any school can do towards bringing out the latent talents of boys and girls. Create conditions

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wherein pupils feel *impelled*, not *compelled*, to express themselves and delightful results are likely to come. Of course, only a small percentage will rise to what may be called artistic expression, but every one, if given an encouraging chance to do his best, will get the real fun out of trying, and something more.

After all, the purpose of the school is to develop not only creators but appreciators. Talents are not increased by being hidden, as a well-known parable attests. There may possibly be those among the gifted that prefer a Robinson Crusoe existence, but most of them, it seems certain, do not care to "waste their sweetness on the desert air." And very naturally and laudably too; for it takes an appreciative audience to bring out the best in the actor, the musician, the orator. Authorship likewise thrives on appreciation.

Happily the same educative process by which we may discover creative gifts also cultivates the appreciative power that gives them social value. By affording to all the pupils of a school encouraging opportunities for creative expression, we may not only lift into the clear our real artists, but also raise the level of appreciation of the whole group. For this basic reason we encourage all to join in the singing, not with any hope that every one will become an operatic star, but to extend to all the privilege of musical training and common participation in the joys of music. If operatic stars arise, we are all the happier, and the readier to applaud their rare gifts. In like manner we open the way for all to share their richest thoughts and feelings and experiences through the medium of language, not with any idea that there will be any overproduction of poetry, but rather for the cultivation of the spirit of authorship. Should any with true literary talents be revealed the while, all are made the richer for such inspirational leadership.

Creative expression is but the blossoming out of such intelligently guided common education as may be afforded in school or home. There is nothing essentially new in this kind of expression. It has been with us always; it is an intrinsic outcome of truly educative activities in every line of life. The formalistic procedures of artificial schools, against which Rousseau protested with convincing concreteness at the dawning of this new era in education, have stifled much of the creative impulse, and many such schools are still stifling it; but the day is here when through natural methods youth is being given a better chance to unfold. Little danger lies as yet in a swing of the pendulum from rigid formalism to mere expressionism.

A few lessons out of the book of nature may help us to avoid that pitfall. Roses, we should remember, are not made out of rainbows; they blossom on thorny stems, which root in the common soil. Lilies are not fabricated out of sun-tinted clouds; they spring out of the moist mother earth. The silkworm feeds on mulberry leaves, then spins its cocoon out of which we make our delicate fabrics, or from which emerges the moth with airy wings. Consideration of these typical facts from nature may help us keep our feet on the earth, even though we may get our heads in the clouds.

An instance will serve to give practical concreteness to these analogies. In a certain high school the music teacher discovered a promising baritone voice. The diffident lad who possessed it was immediately brought into "the public eye." His fond parents, elated that their boy should be chosen for the glee club and given even solo parts, began to plan a musical career for him. Aided and abetted by the applauding community, and by a well-meaning but overenthusiastic teacher, they finally borrowed money on their home and sent him to a "voice expert" in a large city not

far away. The boy's high-school education was set aside; it must not stand in the way of his musical career. The net result of all this sacrificial effort was just a big voice-conscious boy. How easy is it to forget that it takes something more than a mere voice to make a singer!

The muses exact their price even from the elect. One of the dangers that beset the gifted lies in too early and too com-

placent reliance on the gift itself. The disastrous results that come from an "inferiority complex" are equaled only by those that come from the "superiority complex." Both may best be remedied by the work cure. The artist among teachers is that one who can keep pupils of every I.Q. achieving their best, unhampered by the fear of failure, or lured away from the path of honest effort by conceit.

SELF-EXPRESSION THROUGH THE DANCE

KATHERINE RESSLER

EDITOR'S NOTE: Miss Katherine Ressler is a teacher of creative dancing at Thomas Jefferson Junior High School, Cleveland, Ohio. In this article will be found a most interesting account of a unique adventure in creative expression.

A. M. S.

Scientists agree that, of all the arts, dancing was the first to emerge from the obscurity of primordial darkness. From the first wild leap of the exultant savage, the dance grew steadily until it culminated in the restrained movement of the Greek chorus. Since then Terpsichore has had her ups and downs, but she has never been entirely down. That she has survived at all proves her place among the Muses and perhaps her value as a means of growth.

As a medium of self-expression in school, however, dancing has been slow to find a place. Literature, music, and the drama have long been recognized as powerful agents in stimulating activity in expression. Their value in helping the child adjust his dreams to reality is beyond dispute. Here, educators agree, is the real value in creative activity. And here, surely, dancing should find a place—but how to go about it?

Obviously a deep appreciation of the art is the first necessity, and for that no special gifts are requisite. Knowledge of what to look for in a masterpiece of any kind will assure a realization of its value. But appreciation is not enough if real growth is the object. Its pursuit should inspire the young person with a desire to bring some of his own dreams to the light, and in so

doing adjust himself more fully to his environment. And for this high purpose no slavish imitation of the achievements of others will do. The procedure seems fairly clear: enrich the experience, stimulate the imagination, encourage the effort, and artistic creation must surely follow.

With these high resolves in mind, a department of the dance was organized in our junior high school. Young people of this age are not so plastic in the reception of impressions as is the child of the kindergarten and lower grades. They come to us with decided opinions on everything. They have heard music, good and bad, and drawn their own conclusions. They have seen shows of all kinds and know a thing or two about dancing. And yet, with this kaleidoscopic background, it is surprising how impressionable to the beautiful they remain. Most of them respond with eagerness to a chance to express themselves artistically, whether in imitation or in creating new results from their own imagining.

Our new project was elective, of course, but the response was gratifying; almost overwhelming, in fact. From the beginning one felt the urge to learn in these young people and all the bugaboos of the regular classroom were missing. No one was bored,

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or unprepared, lazy, or naughty. Instead they were intensely eager and the monotony of technical exercise did nothing to dampen their ardor. If a little homework was suggested, it was evident that it fell on fertile soil, so remarkable was the progress.

In a short time, a rather flexible technique had been acquired by nearly all of them in different degrees of excellence. At the same time, the little *coryphées* had learned several spirited character dances of foreign lands which they executed with dash and feeling. That they felt a growing power of expression was evident in every movement and pose; and what pleasure it gave all concerned to see them grow!

The next step, clearly, was to let them try their wings at creating their own dances. By imitation, they had had some experience with nearly every phase of the art. From the simple folk dance, they had studied the more sophisticated minuet and passepied. Discussion of these dances inevitably enriched their ideas of history and the accompanying music increased their appreciation of its value. Soon the fundamental steps were as the alphabet to them, and they could easily tell whether a melody would best be interpreted by a slow walk, a skip, polka, or mazurka. In emotional music, they had no difficulty in recognizing the joy, sorrow, sadness, or gaiety intended by the composer. They listened to quiet pastorals and spirited war dances, and vibrated accordingly. A few simple rules of pantomime added facial expression and attitude of body to their understanding. Then it was time to launch them on a real project.

One day we drew our chairs to a circle and listened to Elizabeth Browning's poem *A Musical Instrument*.

A MUSICAL INSTRUMENT

What was he doing, the great god Pan,
Down in the reeds by the river?
Spreading ruin and scattering ban,
Splashing and paddling with hoofs of a goat,

And breaking the golden lilies afloat
With the dragon-fly on the river.

He tore out a reed, the great god Pan,
From the deep cool bed of the river;
The limpid water turbidly ran,
And the broken lilies a-dying lay,
And the dragon-fly had fled away,
Ere he brought it out of the river.

We had ready a victrola record of *L'Après-Midi d'une Faune* of Debussy, which was played and the poem read again. A great deal of discussion was necessary, and much rereading of the poem, before the children began to see its possibilities. At last their imaginations took hold and a truly lovely creation resulted, as follows:

Alice, a tall dark-haired nymph, was chosen to introduce the piece and put over to the audience the general atmosphere of the introduction. The drawing of the curtain revealed her sleeping on the bank of the river. The incomparable music accentuated the quiet of the scene and it was some time before the presence of Amy, as the water lily, was noticed in the background. Amy has the most beautiful, smooth, blond hair, which is parted in the middle and lies in soft curves on her shoulders. Her face is truly flowerlike and, with the help of a white cheesecloth "Greek" dress, she made a perfect water lily. At some distance from her, Mildred fluttered her iridescent wings of blue and green. She was the dragon fly, poised almost motionless above the limpid stream.

Nothing disturbed this tranquillity until two girls came down to the river for water. They had jars on their shoulders and lingered to chat a while at the brink. The sleeping nymph did not stir, nor did the dragon fly flit away when the girls picked up their jars and went away.

Again it is a scene of perfect quiet. Then the nymph awakes and stretches her arms. She sits up and surveys the beautiful morning. With a splashing of bright drops, she drinks at the river. A little bird sings

nearby and she runs to see him. The water lily and dragon fly are not disturbed by her, even when she brushes by them to dabble her fingers in the water.

In this pleasant occupation, she is suddenly interrupted. A strange sound causes them all to pause. The lily's arms are still and the dragon fly is rigid. From among the reeds a roguish face peers out and the nymph runs quickly away. It is Pan and she knows what a tease he is. Immediately the peace of the scene is destroyed as he comes splashing through the mud, ruthlessly trampling on all in his path. The clear water is muddied and many a poor reed lies crushed under his feet. Through the water he plunges, tearing the reeds from their bed, and brushing with careless feet the beautiful water lily. She lays her bruised petals low on the water and awaits her fate. But the dragon fly does not wait. He sees a foe in Pan and flies out of sight.

Meanwhile Pan has found what he wants. He has taken a likely reed from its bed and cut it to the desired size. Drawing the pith and notching the reed with holes take much time and care, but the first sweet note repays all his trouble. In ecstasy, he climbs the bank to experiment with his new toy. His wild, sweet notes reach a band of nymphs in the forest not far away. They come softly and peer out from the trees to discover the author of this impelling music. Closer and closer they come until they almost surround him. When he sees them admiring him, he redoubles his efforts, until with one impulse they begin to dance. Gently at first but ever faster, they skip and leap, until Pan can resist no longer. Up he jumps and dashes into the center of the giddy whirl. The nymphs dance on, forming lovely figures about him. All goes well until Pan's mood changes. Suddenly he begins to tease and torment the young dancers. They resent this and run away, with him in mad pursuit.

Slowly the scene reverts to its original quiet. The surface of the river is smooth again and gradually its limpid blue returns. After a time, the water lily raises her petals and responds gently to the undulation of the waves. It is the return of the dragon fly that assures us finally that all danger is past. The curtain slowly closes to the last quiet strains of the music.

The children were much elated at their efforts and anxious to try the effect on an audience. The tryout took place, near the end of the day, with a fussy, tired study hall for audience. That the production held those children spellbound for twenty-five minutes speaks for itself.

Since that first great success, many like achievements have come to crown our efforts. The possibilities seemed unlimited. Sometimes a suite of dance music supplied the incentive. By victrola record or recording piano, all of Tschaikowsky's Nutcracker Suite was played and provided inspiration for a happy Christmas program. There was a chance to apply fascinating Russian and ballet steps learned in various dances. Sixty girls undertook to interpret the lovely *Valse des Fleurs* in a novel way. They were grouped, when the curtain opened, so as to represent an immense rose, whose petals were shaded from deep American Beauty, in the center, to pale pink at the outer edges. By means of arms and heads only, they depicted the opening of the flower. A variety of figures of traditional ballet type followed, after which the rose slowly closed again into the original grouping.

The well-known story of the nutcracker followed, embellished with ideas from the class. This involved the French doll in her box, the group of admiring wooden soldiers, three adorable Chinese dolls on twinkling toes, and four very vigorous Russian boy dolls. These performed to *Trepak* of the suite and made a big hit with the

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audience. Six girls in red and white striped costumes contributed the *Dance of the Candy Fairy*. Even the nutcracker himself obliged near the end with a spirited solo to *Mirlitons* which was broken off when the clock struck six!

This was a profitable experiment and Tchaikowsky became more than just a name to all who took part. None of them will ever forget the story of the nutcracker or the lovely music incidental to him.

The little theater is a strong department in our school and we are often called upon to furnish dances to embellish its plays. The director at present is staging "Jephthah's Daughter." When our help was asked we began a study of fundamental Oriental steps. Now the studio rings with the clash of timbrels as the girls prepare two numbers for the play. One is the dance of welcome performed by Sheilah's hand-maidens on the return of her father. In the other, a row of smaller girls executes a slave dance with which the two acts will be connected. Of course, every one thinks the plays would not be nearly so effective without the dances. Anyway, Oriental dancing is all the rage at present. Occasionally a young devotee tries a step or two in the hall, when classes are changing, to the admiration of her girl friends and the derision of the boys.

But the boys elect the activity, too, and come in handy when gnomes and goblins are needed in autumn fantasies. They took part in a gorgeous winter program, swinging little girl snowflakes into the air in a perfect exhibition of adagio. In social dancing, it is interesting to watch the development from the little 7B, who would not dance with a girl for anybody, to the proud 9A perfectly at ease on the ballroom floor.

Limbering and stretching have their place, too. From these classes, tap and Tiller dances provide entertainment for all carni-

val and open-house nights given by the school. These girls wear regulation practice suits and provide good specialties of this kind. And what a joy it is to the producer to have at hand any type of girl desired and in almost any number! If eight redheads, size 13, are wanted, all can be found, and glad to oblige! These girls were very much bored by the classes in music and poetry so that step dancing fills every need with them. Nearly all of them are sure of what they want when they enroll—and get it.

Lydia, in particular, knew what she wanted. She was the smallest sprite of a 7B we had ever seen and she lost no time in locating the department of the dance. She said she wanted to learn to dance on toe. There was no class in that activity at the time, but she was so persuasive with her beguiling ways as to get one incorporated. She had toe slippers soon and her example excited others until a respectable number were "tip-toeing" beautifully. A year later, they were invited to dance for the National Convention of Parent-Teachers, presenting a lovely fantasy of butterflies, all on toe. Lydia executed the solo part with such skill as to make her parent, and incidentally her teacher, very proud.

Looking back, we realize how far we have strayed, at times, from our original, lofty intentions. We have no startling proof that our project has come at all near to fulfilling its purpose or that we are certainly on the right track. But it is an exhilarating experiment the value of which, perhaps, will eventually be clear. Only time can tell whether the young people who are enjoying themselves so fully in our classes are really growing by their activities there or not. But if we have helped a few of them towards a better adjustment of dream to reality, we are justified in our conviction that the dance has a place, along with the other arts, in contributing to the full life of the individual.

THE CREATIVE ATTITUDE IN SECONDARY-SCHOOL MUSIC

RUSSELL V. MORGAN

EDITOR'S NOTE: *Mr. Russell V. Morgan, director of music, Cleveland, Ohio, and associate professor of Western Reserve University, is nationally known in his field. Mr. Morgan is the author of textbooks and articles known and constantly used by music teachers throughout the country. He is the present president of the National Association of Music Supervisors.*

A. M. S.

A CRAFT—AN ART

Vincent d'Indy, in his excellent description of the method of teaching used by César Franck, takes particular pains to emphasize the three factors stressed by the great Belgian master in his teaching. He lists first the consideration of music making as a craft, then as an art, and finally its affect upon the student, in whom, of course, he is primarily interested. Perhaps many music teachers of today overlook the distinction implied in the two words "craft" and "art." The craftsman in music is he who has mastered all of the techniques of expression—the artist is he who, possessing these techniques, has something of significance to say. Of course, all great teaching is valuable only in so far as it fits the individual pupils.

This distinction between the craftsman and the artist is to some extent implied in the terms "training" and "education." The confusion of thought regarding these two terms creates a situation of almost tragic consequence. The first indictment of present instruction in music is that we are frequently concerned almost wholly with the mechanics of the art, overlooking the really chief objective—that of building intelligent and discriminating response to the beauty in music. It expresses itself in a desire to observe minutely all such marks of expression as may be placed in the composition by either the composer or the editor, and fails to realize that expression is only the language of transmission for a depth of feeling aroused within one's self. Words without meaning are no more empty than the expressively rendered music that is

not guided by a deep feeling within the producer. There are many performances that are most carefully prepared in a technical sense but leave the listener wholly unresponsive because they lack that life and joy that must be present in any significant art work.

The creative attitude includes both the process of creating a significant music message and the process of re-creating or bringing to new life the message of some composer. Johann Sebastian Bach left his marvelous compositions without any indication as to tempo or dynamics. His music is simply a collection of notes and we easily realize that in the hands of an incompetent performer it is most uninteresting. I suspect that Mr. Bach was not at all concerned with those unable to respond to his musical thought, and disdained giving any help whatsoever through indication of expression. To the lover of Bach, however, the real beauty of his work gradually unfolds itself and in the hands of that artist, the late Lynwood Farnum, this "collection of notes" took on a thrilling and vigorous life that was astounding. For this reason I feel that the re-creation of great music belongs just as definitely in the creative phase of education as does the writing of original works.

CONSUMERS AND PRODUCERS

Consumers and producers may be terms that seem peculiar in the field of art, and yet I think they are extremely expressive. The feeling prevails that the consumers greatly outnumber the producers. If we think in purely professional terms that is

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true. Only a limited number of professional performers can be supported by the public. Education has recognized the development of the consumer as distinct from that of the producer. There is now a trend towards making as many students as possible producers in music, having in mind not the preparation of professional artists, but the creation of a great body of amateur performers whose sole objective is that of happiness and enjoyment of things musical. The development of any art tends to take it away from the great mass of people who had enjoyed so thoroughly the stimulus of the more simple activities. As the small group of professional musicians became more and more the dictators of musical effort, the feeling developed that fine musical art was a sacred thing to be placed upon an altar and only worshipped by the few initiated into the mystery of the temple. At this time came thoughtful leaders of the Music Supervisors National Conference who believed that musical art should enrich the lives of all human beings. The social values do not destroy the purely musical ones, but are intended to break down that barrier which has too long kept the majority of people away from the fun of recreation in music. This should not be misunderstood. People are listening to music every day of their lives. Perhaps there is a little too much of it. The thing is now to discriminate and refuse to listen to that which is not worth while. The Elizabethan period saw certain levels of society competent to a high degree in the field of music. That period in Europe saw a great number of people capable producers of music on any or all of the instruments as well as voice. It was not at all unusual for one person to play acceptably all of the instruments known at the time. The great worship of craftsmanship has produced the super-artist whose entire energy has been consumed in developing an inhuman perfec-

tion of technique. This is not to be confused with art. This technique is the craftsmanship phase of music, while art has to do with the significance and power of expression.

APPLIED AND THEORETICAL MUSIC

Now for a brief statement of musical activity in the secondary school. We today are chiefly concerned with developing skills, knowledges, and appreciations in music. Every teacher naturally builds his own balance between the three phases. Dr. Judd of Chicago University has quite definitely brought out the contribution of skill to appreciation in that it is largely the development of skills that brings about fine discrimination in our response to art. This is also true of knowledges. But the school music teacher of today is quite insistent upon the development of the best skill and the best knowledges only because of its contribution towards that larger thing, the full appreciation or response to the beauty in music.

There are certain factors in music about which the teacher of today concerns himself. These are (1) interpretative power, (2) mechanistic aptitude, (3) aural and visual acuity, and (4) musical intelligence.

By interpretative power I mean the ability to feel deeply and to express that feeling to others. That is the mainspring of art. The three remaining factors have to do with production of the art or craftsmanship, and when they are once understood and accepted, they should be developed to the highest possible point. By mechanistic aptitude I mean that ability to secure accurate and quick muscular responses. Some people drive a nail easily. Others smash thumbs. Mechanical aptitude applied to music is only a muscular coordination. Aural and visual acuity are necessary if there is to be any real pleasure for either performer or listener. There is no reason

to sing or play out of tune except in cases where this faculty is either nonexistent or atrophied.

MUSICAL INTELLIGENCE NEEDS SOME EXPLANATION

I believe that musical intelligence pretty generally will depend in its development upon the general intelligence level of the student. The three factors discussed may be present and if a student does not possess the fourth, he should certainly be guided away from any thought of professional use of his musical training. In other words, musical ability is not one general talent, but can quite definitely be measured in the four phases mentioned above, and definite guidance given, depending upon the power in each factor.

VOCAL AND INSTRUMENTAL MUSIC

All musical instruction presented has been predominantly concerned with developing skills. The music instruction of today is much more concerned with the development of a broad contact with musical values through the medium of skills and knowledges secured through the performance of great musical literature. There are naturally a great number of musical organizations that can be included in the curriculum of any school. The music department and administration would be wise to include in their discussion of values the quality of musical literature written for the various types of organizations. Just for example: the musical literature of mixed choruses and a *cappella* choirs is of infinitely higher quality and more representative of the great composers than any material available for girls' glee clubs or boys' glee clubs. This causes me to feel that the most important vocal activity in the secondary school would be the mixed chorus. This pertains to all other applied music groups. We discover that the symphonic orchestra

material is very rich; therefore, the school orchestra would not suffer from starvation. For the music instructor who would organize a brass ensemble the situation is entirely different. Very few things of real worth are written for brass combinations, but a little imagination might suggest the possibility of forming the group as a trombone choir, performing the large number of old German chorals arranged for male voices. This gives excellent music and is quite a novelty to performer and listener.

Here again we are faced with the question of how many pupils can profit by music study. If we are to base our conclusions on actual conditions a great many years ago, I think we can truthfully say that all students can profit by some certain limited musical activities and that if the type of musical activities becomes more specialized and calls for a higher degree of craftsmanship, the percentage of students available will become smaller.

I want to point out at this time the remarkable ability of pupils of junior-high-school age to gain control of the mechanical operation of musical instruments. I believe I can safely say that they are as competent performers in six months at this age as they would be in two years of training at any other period of life. That fact would almost demand an intensive instrumental program for those years.

It is true that pupils of junior-high-school age are particularly sensitive to emotions in art and for that reason in the vocal program it seems wisest to build the program upon the basis of folk song and folk dance, going on into art music only as it is possible to trace clearly where that art music has been based upon folk sources. That, of course, opens up almost the entire field of art expression.

We recognize first the social values inherent in engaging in a common art activity. We next recognize the tremendous power

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of the art values which must be present. We recognize the necessity of craftsmanship in order that the art values be not blurred and that those participating shall not feel dissatisfaction in the result.

THEORETICAL MUSIC

Theoretical music concerns itself chiefly with musical intelligence. It is also true that some phases of skill enter in this. I consider the development of a broad program which includes definite growth of power in ear training, sight reading, and harmonic construction, a worth-while phase of music education in the secondary schools, but I would like to point out that after all that can be attained almost as easily at college age or older, whereas craftsmanship to be effective should be acquired in the period of junior- and senior-high-school age. Therefore, if a choice must be made between the two, I would much prefer providing excellent instruction in vocal and instrumental music to theoretical subjects.

APPRECIATION

Occasionally we find some musical scholars who do not quite understand the difference between thinking logically and psychologically. A few of these eminent musicians have been tremendously concerned over the weakness in our plan of bringing to students of secondary-school age such involved and highly emotional works as those of Tschaiakowsky, Bloch, and others. They feel that we should confine ourselves to lighter, simpler works of Haydn or Bizet and composers of that type. This program may be very logical, but any one acquainted with students of that age knows that their ambitions know no bounds and that their tremendously active emotional life responds instantly to the grandeur and impressiveness of these big works of the later and more highly colored compositions. I don't believe for one moment that they really under-

stand all of this music, but I do contend quite seriously that they sense the greatness of the music and react to it in an astonishing manner. After this deep interest has been aroused in the students it is possible to guide them back along the lines of musical intelligence to the point where they can appreciate and enjoy the more orderly and thoughtful music of the earlier composers.

I wonder if it is really surprising to have students respond to the type of music written by human beings in a world which has the same surroundings as their own to a greater extent than to the music of composers whose whole world was of a period and thought so utterly different. In other words, it seems to me that the student is much more prepared to catch the real feeling in an art expression of a present-day writer and through the fire and enthusiasm engendered in that contact gain his interest which causes him to back track to a preceding period and to gain a better understanding of that early music because he has an understanding of the difference in the periods during which the composers lived and how that is reflected in their writings. Whatever the case, I do know that high-school students get more complete enjoyment from the music of Tschaiakowsky, Rimski-Korsakov, and other composers of like ability than of any other period of musical composition. There is one question on this statement in the vocal field. There is a tremendous enthusiasm that has recently been shown by young people in the music of the Elizabethan composers, and of Bach, Palestrina, Vittoria, and others of that period. There is something in the vocal composition of that time to which the youngsters instinctively respond.

Now, above all things, appreciation should be the result in every activity, whether it be vocal, instrumental, theory, history of music, or the listening lessons which so frequently now are titled "appre-

ciation lessons." All of these music activities are but various paths towards the ultimate goal of a rich contact with a fine art.

There are correlations in music which are tremendously vital. Music expresses the human emotions and reactions to political and geographical surroundings. A strong warning must be given in connection with any correlation program. As some one else has said, correlations cannot be made; they already exist. It should always be the responsibility of any one attempting such a tie-up of subjects to be sure that the union is a natural and perfect one. One art does not express the significance of another art. If it did, there would be no need

in the world for both. They may blend in the sense of similar moods. We must guard very carefully against losing the unique thing that music has to give by making it merely a handmaiden for some other form of art. Words cannot translate music, although it is true they may illumine it. This is true of all the other arts. Music cannot translate poetry; it can illumine it.

Music must touch our lives as an art having a significant contribution to enrichment of life. Craftsmanship is extremely important but only as the means to an end. In other words, school music is much more concerned with broader musicianship than with the development of the virtuoso.

CREATIVE WRITING IN A JUNIOR SCHOOL

MERRILL BISHOP

EDITOR'S NOTE: For a good many years Merrill Bishop has been giving to the boys and girls of historic San Antonio, Texas, an inspiring leadership along lines of creative composition and literary appreciation. The books of poems and stories, illustrated with artistic sketches, produced by the various junior high schools in that city under his guidance are a notable contribution.

H. R. D.

What is creative writing and how do you teach it? These are two questions which have never satisfactorily been answered from a school point of view. It would seem as though they were paradoxical.

For creation is a part of man which is instinctive, both biological and psychological, and one does not teach instincts; they are a part of the whole and so are not acquired through the art of teaching. If by teaching we mean guiding, then we may be nearer the solution, for while we cannot teach the creative instinct we may guide it. All hygienic law is guidance; most of civil law is guidance; guidance is the very essence of legislation. The negative command of the Mosaic law has been changed to an affirmative and from this attitude of law comes the guidance of youth in civic training and not the teaching of precept and commandment.

If this hypothesis is correct, and many

may doubt it, we are perhaps in a position to say that most of our mental pictures are individually created, guided by other concepts which we have acquired from other individuals who have in turn created. The purpose, then, of creative writing in schools is but another way of saying that schools must produce situations which in themselves create the stimulus for individual expression from acquired situations as expressed by other people.

The modern school sets up, if possible, experiences which are lived in the classroom. The modern school uses subject matter as a means to an end, whereas the old traditional school used subject matter purely and simply as the end. Would it be carrying the idea of creative writing too far to say that each sentence I write is creative, from my point of view, even if the subject matter which I used was borrowed from some other? How else do I express

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my personality except through the medium of words which I create in placing them together to make the thought? A retold tale is a creation of mine as far as the word organization is concerned. The quotation is a means to tell the reader that this is not my arrangement of words but is the placement which another has used.

It must be admitted that this may not be, in the mind of some, creative, but the difficulty seems to be that the common use of the word creation has acquired the meaning of original and for this reason some of us seem to be going around in circles trying to catch up with some other. To be sure, if judged on the basis of originality, then, many of the poems written by children are not creative; if judged on the basis of word arrangement, they are. Many a poem of childhood rings with the rhythm of a Riley or a Stevenson; many a subject is stolen from a Wordsworth or a Tennyson; but the new arrangement of words makes it creative. As for example, these poems by junior school children:

The sun is like a candle
Which slowly burns away,
It is renewed at morning
And gone at close of day.

God is the gentle lighter
Who lights the candle bright
And every evening blows it out
To keep it through the night.

One needs no teacher or professor to tell from whose sense of rhythm this poem came. We who profess to teach because of our collegiate background may have missed *A Child's Garden of Verses*, but those of us who were brought up on it and learned to love it will never forget the pulse beat of the rhythm in some of the poems, and yet would you say this was plagiarism? Again:

Under the birch
Beside the brook
Grows the violet
In a mossy nook.

The sun shines hot
From the sky over head
The violet is drooping
As if she were dead.

The violet lies withered
At the birch's feet;
But although she is dead
She made the world sweet.

Here is no rhythm of memory but all the verses we have ever read on the violet are carried over in this poem. But it is creative, not original. These precise words have never been placed together just like this. The great nature poet of the eighteenth and nineteenth centuries may have been in the background from which this was created. These are examples, not of polished lyrics, nor of refined poems, but they are the creations from the minds of children in the eight junior schools, seventh and eighth grades, of a certain school system.

If, as we have said, the modern school sets up experiences through which the pupil learns subject matter, and one of the accepted universal experiences which all people should have is a contact with literature, then the school must find a way for the pupil to experience an enjoyable reaction to literature.

One way to appreciate the value of a thing is to try to do that thing yourself. It is a very easy thing to stand on the side line and criticize some half back who fails to plunge the line; it is a much harder thing to do it yourself, and perhaps if more pupils were forced to play football there would be a greater appreciation of the game. Go to any baseball game in the major leagues and listen to the talk around you. A great deal of it is done by people who could not catch a rubber ball if it were thrown to them. The man who has played baseball and muffed generally sits quietly watching the game. Trace down the verbose heroes of the late war and find out what sector they fought in, pin them down to definite stations and given landmarks, and you will

generally find that they fought the battle of Fort Sam Houston or the siege of Taylor.

So if a child were stimulated to write a lyric and tried to do it, succeeding fairly well, it would be an experience of creation which could never be taken from him. The lyric which he would write would be his and would be born to him and no one else. The subject matter which he might use might be completely foreign to him as an actual experience, but it would be an acquired experience from other lyrics which he had read. This is a creative experience, not to be followed as a life career; it is a contact, which may make him better able to appreciate art as he sees it through the printed page, for having tried himself he may not criticize so readily. This experience an average child can enjoy. It is life, for life desires to express itself and recognizes, after trial, success.

Not all children must write lyrics, but they can try and in so doing they can recognize that the poet is not a fool but a gifted person with special talents and so the pupil can be brought to reverence the poetical. Some people have criticized children's poetry on the ground that it is superimposed and that the subject matter is not "native" to the adolescent child and for this reason it is not creative.

This criticism fails, if we accept the definition which we have accepted as true, that creation is not originality of thought but originality of word arrangement. From children of this age seems to come a sensitiveness unexpected and little sought for. Physiologically they have arrived at the creative age; that is the junior school age. Their bodies are pulse beating to the new emotional reaction which comes at adolescence and are beginning to develop a new personality and individuality of character. The days of being led are behind; the days of exploring are at hand. They seem to

welcome exploration of any kind and they love to explore in the writing, or perhaps we had better say in the imitation, of literary form. These poems, essays, short stories are not cribbed; they are the expression of children at a sensitive age and, therefore, the thoughts may be imitative, may be mature, but the word arrangement, thought expression, is original and hence, according to our definition, creative.

The following three examples show the varied thought of children of this age:

WAVES

Waves of morning, calm, serene,
In your glassy surface seen
Creatures who here must dwell
Rising, falling in the swell.

Waves of evening, rough, wild,
Changed from morning very mild,
Dashing vessels all about,
Rough until the tide goes out.

Mystic waves of the night
Hiding secrets dark from sight.
Phantom sails here abide.
Tell me, waves, the things you hide.

THE SONG OF THE MOTOR-CYCLE

(Dedicated to Harley-Davidson)

Over the hill and down the dale,
Goes the motor-cycle after the sale.
The "Guy" on the seat surely thinks he is "neat,"
And the girls on the corner make him "red as a beet."

With his nose in the air, his feet on the pedals,
Down in the seat he softly settles;
The motor begins a steady hum,
Then all of a sudden sounds like a drum;
It put, put, puts along,
And so ends the motor-cycle song.

BABY DEAR

Did you ever peep over the side of a crib,
And see two little eyes of blue?
Did you ever see two little hands of white,
That reach and grasp for you?
Did you ever see two little lips of red,
They murmur and try to say "Goo"?
What could be sweeter in all this wide world,
Than a baby?—unless it be two.

CREATIVE WRITING IN A JUNIOR SCHOOL

A contact, then, not with any definite, selected, illustrious examples of classical literature, but a contact of exploration with the various forms of literature, with a challenge such as: How do authors use words so as to create the poem, the story, the biography, the article, the essay, the play? It is true that a poet plays with words differently from a lawyer; that an essayist plays with them differently from a playwright; that a biographer plays with them differently from an article writer. This is exploration with a stimulus to investigation. Through the reading of the different types of literary form the pupil is led into the field of literature and experiences an emotional reaction to the attempt of setting forth his own expression in the form selected.

Numerous volumes of children's expression have been mimeographed and bound in our school system. The writing of the eighth grade is an accepted part of the course of study. These volumes are placed in the eight junior school libraries; other children read them, teachers read them, parents read them. Who wants to write without being read? So the great lure of writing is satisfied. We who try to write receive the keenest disappointment, the return of a manuscript. It is fitting that this experience may be met, so not all attempts are published. Superficially, the experience of a writer is being lived. Out of this experience some develop special aptitudes, special stimulus, special satisfaction. Not all of these climb up the ladder of success, but some may.

Each has experienced the satisfaction of creation, "a giving birth to children of the mind, to ideas."

Plato says something of this in his *Symposium*, the philosopher narrates of how Diotima of Mantinea taught him the elements of love, not as it is usually referred to in this present day, but according to the Greek idea of beauty: "But souls which are pregnant conceive that which is proper for the soul to conceive or contain. . . . And such creators are poets and all artists who are deserving of the name of inventor. And he who in youth has the seed of those implanted in him and is himself inspired when he comes to maturity desires to beget and generate." It is this waiting for maturity that makes some people refuse to admit that the experience is worth while. How many mature in this way? Few, but if each has had the experience, then each can appreciate the success, the fruition.

There is nothing new in this. It is only a device, a stimulus to urge children to express themselves. If each type of written expression is met, then the expression of a vocational job sheet is a creative writing as even a poem. The purpose is not to make a Shelley; the purpose is to build a people who can see that men are not only judged by what they do, but by how they express themselves. So Shelley, because of his beauty of expression, is revered for it. So a man who can write a clear, precise job sheet is revered for his clarity of expression. Only this, that in a class given over to literary expression it would seem that naturally the mediums of the expression would be the accepted literary forms. They must necessarily be imitative at the start, but they may at the end of the experience turn out to be not only creative but original. All of it is creative in the minds of those who are attempting to teach the junior school child to express himself.

BOOK NOTES

MORE ABOUT RUSSIA

Possibly our most immediate and spontaneous interest is in Russia since the Revolution, but, as with the French Revolution, there will be revealed to us increasingly tales of courage and spiritual strength in the face of destruction, shown by individuals belonging to the aristocracy.

One of the first of these stories in print is *Education of a Princess*, by Marie, Grand Duchess of Russia.

The autobiography is an intimate one, and yet there is the touch of the true artist in the balance and restraint of the narrative. Readers who crave introspective, morbid, sensational autobiography will not find it here. Rather, Grand Duchess Marie grows stronger because of her extraordinary reversal of fortune and becomes a part of each new situation with no time for self-pity or introspective meditation. "I grieve for all of those who have been lost to me, but my own wounds and tribulations I cannot regret. They have taught me great lessons; I would never give up now what I have gained from them."

The book is divided into three parts: Autocracy; Awakening; and Escape. "Autocracy" carries us through her childhood to a royal marriage with Prince William of Sweden. "Awakening" tells of her struggle to escape from the restrictions of this royal marriage, the outbreak of the World War, and her vigorous participation as a nurse, ending with the dramatic account of the murder of Rasputin and the exile of her adored brother Dimitri as one of the conspirators. "Escape" tells of the abdication of the Czar, of the Soviets in power, and of her escape from Russia.

Marie Pavlovna is now in America, living in New York City, with no hope or real desire for the return of the aristocracy to Russia. She says, "This is one thing,

however, which comes to me from the past and which I treasure beyond anything else, present or to come, and that is my love for my country."

Twice Born in Russia, written under the pseudonym of Natalia Petrova, is a shorter account of the experiences of a "Russian lady" before and after the Revolution.

Unlike Grand Duchess Marie, she remained in Russia under Bolshevik rule, suffering extreme poverty but never giving up the struggle. Here, too, we find that exceptional restraint and lack of self-pity in the narrative.

She takes us through calamity after calamity, reaching a climax in the chapter on "Famine." She writes, "One could feel the foundations of character weaken under all these difficulties. It was not a rare thing for even us mothers secretly to take away bread from our children when suffering from hunger seemed to become intolerable. I remember one of my friends having confessed to me that once in a while she would take little crumbs of bread out of a drawer where her daughter kept remnants of her ration. I know myself that one day at the market I had, by means of exchange, gotten a piece of bread which I intended to take home for my son. But I devoured it on the spot. It is true I excused myself at once to myself. The bread was made half of straw. It might have done harm to the child. But these explanations showed to me already that my conscience was not all it should be.

"It seemed that we had reached the supreme limit. That one could not sink any deeper. Even the ticking of the mattress had been ripped off and sold and we slept in our clothes."

At last things begin to improve and life for her becomes once more comparatively secure. "The seven years I endured appear

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to me like a gate through which I passed, painfully, to a new and broader conception of life. Without taking any part in war or politics, I passed near the events which were making over the history of Russia, carrying on my shoulders, like thousands of others, the burden of cold, hunger, and misery. What has been an experience for me, remains for many of my Russian sisters their daily life." M. W.

Some recent Booknotes selected from *The Booklist*, published by the American Library Association

The American Leviathan; the Republic in the Machine Age, by Charles Austin Beard and William Beard. New York: The Macmillan Company, 1930. 824 pages. Illustrated. \$5.00.

An illuminating exposition of the American Federal Government as it actually functions, with emphasis on the new technological activities which science and machinery have made necessary. It is thoroughly up-to-date, rich in information, and of especial interest to the general reader.

New Girls for Old, by Phyllis Blanchard and Carlyn Manasses. New York: The Macaulay Company, 1930. 218 pages. \$2.50.

By questionnaire and from other sources the authors have collected, analyzed, and summarized the opinions of 252 modern girls on such matters as smoking, drinking, sex relations, petting, marriage, homosexuality, education, and work. Both authors are connected with the Philadelphia Child Guidance Clinic.

Our New Ways of Thinking, by George Boas. New York: Harper and Brothers, 1930. 194 pages. \$2.50.

A discussion of the evolution of thought from the logic of Aristotle to the statistical thinking of today. The differences between ancient and modern thought are traced in three ways—in logic, in conception of change, and conception of human nature. It is pointed out that the changes in external life, though startling, have not been greater than those in our spiritual outlook. The

author is professor of philosophy at Johns Hopkins University.

Everybody's Boswell; Being the Life of Samuel Johnson, abridged from James Boswell's complete text; edited by F. V. Morley; illustrated by E. H. Shepard. New York: Harcourt, Brace and Company, 1930. 665 pages. Illustrated. Map. \$3.50.

This convenient abridgment of Boswell's *Life of Johnson* and *Journal of a Tour to the Hebrides with Samuel Johnson* contains the gist of those works, carefully selected and well edited, with biographical notes of the principal characters and a full index.

Bring 'em Back Alive, by Frank Buck and Edward Anthony. New York: Simon and Schuster, 1930. 291 pages. Illustrated. \$3.50.

These stories, told by a noted collector of animals for zoölogical collections and circuses and set down by Edward Anthony, are good reading. Readers will enjoy the author's experiences with rhinos, tapirs, monkeys, elephants, cobras, and other inhabitants of the jungle.

Mr. Currier and Mr. Ives; a Note on Their Lives and Times, by Russel Crouse. Garden City, N. Y.: Doubleday, Doran and Company, 1930. 138 pages, with 32 illustrations in color and black and white. \$5.00.

Mr. Currier and Mr. Ives, "Print-makers to the American people," contributed to the social history of the country by preserving in their colored lithographs a pictorial record of the life of the mid-nineteenth century. Mr. Crouse has chosen such representative subjects as votes for women, fire companies, clipper ships, and the prize ring, written brief, witty chapters about them, and illustrated them with thirty-two Currier and Ives prints in color and in black and white. The book is well printed and the prints excellently reproduced.

Pepys, His Life and Character, by John Drinkwater. Garden City, N. Y.: Doubleday, Doran and Company, 1930. 374 pages. Illustrated. \$3.00.

In his famous diary Pepys left an intimate record of his private life during a period of ten years;

his life as business man and civil servant is not so well known. Mr. Drinkwater has written a complete biography, revealing that the man known chiefly as a dilettante and philanderer was a loyal friend, an astute statesman, and an efficient organizer whose work in the navy office contributed to England's maritime supremacy.

Unveiled; the Autobiography of a Turkish Girl, by Selma Ekrem. New York: Ives Washburn, 1930. 320 pages. Illustrations. \$3.00.

A Turkish girl, a member of a distinguished family, tells the story of her childhood, the many changes made during the chaotic conditions following the war, and something of the movement by Turkish women towards a new freedom. The book gives an informal, intimate picture of Turkish home life.

Universities; American, English, German, by Abraham Flexner. New York: Oxford University Press, 1930. 381 pages. \$3.50.

An analysis and discussion of educational aims and ideals which is also a drastic criticism, especially of American university tendencies. In the university curriculum of today, overburdened with secondary, technical, and vocational subjects now popular, the author sees the annihilation of the true purpose of higher education—the advancement of knowledge, the study of problems, and the training of men on the highest possible level. The frank severity of the criticism will arouse keen controversy in the educational world. The book is an expansion of three lectures given at Oxford.

Foundations for Human Engineering, by Charles Rice Gow; edited by F. A. Magoun. New York: The Macmillan Company, 1930. 226 pages, illustrations, diagrams. \$1.60.

These lectures on human and professional relationships were delivered at the Massachusetts Institute of Technology. More like informal talks than lectures, they are decidedly readable and will interest all young people and many older ones. Contents: Knowledge Plus Wisdom, by W. E. Nickerson, donor of the course—The Mythical Ladder—Diversity Among the Contestants—Honesty, the Indispensable Requirement—Loyalty Up

and Loyalty Down—He Who Talks Much—The Retort Courteous—Friendliness, the Mysterious Cement—Eyes That See Not—Sound Judgment, the Basis of Action—That Self-starter, Initiative—Putting it Across—Personality, the Integrated Whole—To Widen the Horizon—At the Top—Leadership.

The Mysterious Universe, by Sir James Hopwood Jeans; decorations by W. T. Murch. New York: The Macmillan Company, Cambridge (England) University Press, 1930. 163 pages, illustrations, diagrams. \$2.25.

This book is an expansion of the Rede lecture delivered at the University of Cambridge. The first four chapters give a clear, succinct exposition of the new physics supplementing *The Universe Around Us*. In the fifth chapter, "Into the Deep Waters," the author summarizes his interpretation of the facts and hypotheses stated and his conception of the philosophy based upon them. An important and interesting book, similar in scope and purpose to *The Nature of the Physical World*, by Eddington.

Fifty Games of Solitaire; Including Games for Two or More Players, edited by Paul W. Kearney, illustrations by the author. New York: Jonathan Cape and Harrison Smith, 1930. 90 pages, illustrations. \$1.00.

The fifty best routines have been selected from a collection of more than two hundred old favorites. They have been grouped into four classes and range from those in which luck is of less importance than skill, judgment, and card sense, to those that are purely luck games with simple routines and rapid moving.

The Talkies, by Arthur Edwin Krows. New York: Henry Holt and Company, 1930. 245 pages, illustrations. \$2.00.

A serious and interesting explanation of the technique of talking pictures written by one who combines wide technical knowledge with a thorough understanding of the art of the theater.

Camping and Education. Camp Problems from the Campers' Viewpoint, by Bernard Sterling Mason. New York: Mc-

BOOK NOTES

Call Company, 1930. 283 pages, illustrations. \$3.00.

A study of the camp movement presented from the point of view of the campers themselves, by a member of the department of sociology, Ohio State University. Boys and girls in fifty-one camps were interviewed on what they thought about the effect of living in camp on character and personality, and on what their reactions were to camp leadership and leaders, free time, and camp activities. A book of interest to parents, teachers, and camp leaders.

Winning Backgammon; Problems and Answers, by Grosvenor Nicholas and C. W. Vaughan; including the authorized revised rules for modern backgammon which have been approved by the committees of a number of leading clubs in several cities. New York: Appleton and Company, 1930. 103 pages, illustrations. \$1.50.

By play analyses, charts, and diagrams, this manual elucidates some of the finer points and minor details, frequently passed unnoticed, upon which the winning of the game often depends. An elementary knowledge of the game is assumed.

The Oxford Book of Greek Verse, chosen by Gilbert Murray and others; with an introduction by C. M. Bowra. New York: Oxford University Press, 1930. 607 pages. \$3.75.

"A selection of the best pieces of Greek poetry," including "what seemed the best passages from the epics, tragedies, and other long poems." As far as possible the poems have been arranged chronologically.

The Psychology of Achievement, by Walter Boughton Pitkin. New York: Simon and Schuster, 1930. 502 pages. Diagrams. \$3.50.

Professor Pitkin analyzes the factors of achievement and illustrates them with case histories, using both real and fictitious names. The book is a companion volume to his *Psychology of Happiness* and is addressed not to the ordinary person but to the few who possess the rare personal qualities essential for success and to teachers and others who need to recognize these qualities.

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Cattle, by William MacLeod Raine and W. C. Barnes. Garden City, N. Y.: Doubleday, Doran and Company, 1930. 340 pages, illustrations. \$2.00.

A novelist of the West and a retired secretary of the United States Geographic Board have collaborated in writing the story of the Western cattle industry. The history of the American cowboy is an essential part of the story. Interesting illustrations.

BOOK REVIEWS

Supervision of Instruction in High School, by J. M. HUGHES and E. O. MELBY. Northwestern University Contributions to Education, School of Education Series, No. 4. Bloomington, Ill.: Public School Publishing Company, 1930. 169 pages.

The diversity of curricula and courses of study, their adaptation for the needs and abilities of peculiar pupil groups, and the lack of articulation between the training and traditions of the teachers and the attitudes and activities which are needed by them if high-school education is to succeed—these constitute a very baffling problem for high-school principals and supervisors.

In this volume there is reported an investigation to determine the nature and status of supervisory practices in selected high schools. The data was collected from twenty schools in the vicinity of Chicago by means of forty-five-minute interviews held with principals, heads of social-science departments, and each of the teachers of the departments. These data were supplemented by additional data obtained by questionnaires from nearly 300 additional widely distributed schools. The types of supervisory organization and the types of training possessed by the teachers were evaluated in terms of the judgments of high-school principals, teachers, superintendents of schools, and specialists. In addition, an analysis was made of one class taught by each of the teachers who had been interviewed.

Part I deals with the findings of these studies. Part II discusses trends and suggested techniques. Altogether the volume presents a very valuable body of information and discussion concerning the problem of high-school supervision. There is little to suggest, however, that the authors or, indeed, those who contributed to the study have realized that techniques and organization are relatively fu-

tile unless those who direct them have a very broad conception of what society and its school are attempting to accomplish. It is almost, if not quite, impossible to superimpose a better social process by means of organization. But such a devoutly to be desired world may be discovered and realized by teachers and pupils and parents if the leaders can engage in a coöperative endeavor creatively to realize the objectives of education.

P. W. L. C.

Direction and Coördination of Supervision, by WILLIAM G. BRINK, Northwestern University Contributions to Education, School of Education Series, No. 3. Bloomington, Ill.: Public School Publishing Company, 104 pages.

How can the superintendent of schools most effectively participate in the supervisory program? Professor Brink has sought for an answer to this question by means of a study of the current practices of city superintendents, evaluated by the judgments of specialists in the field of supervision and administration.

Chapters II to VI present the findings in regard to supervisory organization, coördination of responsibilities and activities of supervisors, and their direction. Each chapter is followed by an adequate summary. Implications and recommendations are stated in the final chapter (VII). This is followed by a rather scanty bibliography and an appendix. The conclusions reached by the author are so vague and general that the investigation seems to have given little direct help to the development of a constructive program.

P. W. L. C.

Civic Attitudes in American School Textbooks, by BESSIE L. PIERCE. Chicago: The University of Chicago Press, 1930.

"From the study of some four hundred textbooks most commonly used in American public schools—textbooks in history, geography, foreign languages, music, reading, civics—Dr. Pierce has discovered the source of American reactions to civic situations." Perhaps, a *source* would be a more accurate term; otherwise the statement quoted from the jacket of this book can stand.

In addition, however, are chapters dealing with the laws affecting civic instruction and courses of study. And, finally, there is a brief but very adequate "Conclusion" in which the author comments on her own and others' understanding of our national biases. "Textbooks," she says, "are per-

BOOK REVIEWS

meated with a national or patriotic spirit. Most books are pro-American. None can be charged with disloyalty to American ideals. Nor is there frequent criticism of American characteristics or of American activities." Perhaps Dr. Pierce may be somewhat uncertain regarding "American ideals" if she does not recognize how hostile to them is the conscious ingraining of prejudices of which she cites so many examples. Spanish "cruelty," "traditional enmity" to England, Chinese inertia, and American superiority and generosity—such stereotypes our textbooks emphasize.

"The chief part of man's life is remembering," said James Harvey Robinson. What do the American people wish their children to remember?

P. W. L. C.

The Fundamentals of Public School Administration, by WARD G. REEDER. New York: The Macmillan Company, 1930. 563 pages.

This book undertakes "to discuss those problems which wide inquiry has shown to be the more frequently occurring and urgent among local school officials." It is an introductory text and manual designed primarily with the superintendent of schools and the board of education in mind.

The chapters deal clearly and concretely with such topics as the selection, training, and pay of teachers, and the measurement of their efficiency; the planning, construction, financing, uses, maintenance, and care of school buildings; pupil accounting and health; the administration of the curriculum and "extracurriculum," and of textbooks, supplies, and libraries; office administration and public relations. An excellent annotated bibliography follows the text of each chapter.

The highest praise must be accorded the clear exposition and the intelligent selection of what to include and what to omit. The almost overwhelming quantity of material available for a text in administration makes such a lucid, brief, and comprehensive treatment of the subject no mean achievement. Throughout the book are charts, forms, and tables which illustrate the author's treatment of the topics.

P. W. L. C.

Planning School Building Programs, by N. L. ENGELHARDT and FRED ENGELHARDT. New York: Bureau of Publications, Teachers College, Columbia University, 1930. 541 pages.

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"This volume," according to the notice on the jacket, "is a complete and authoritative treatise on an important phase of educational administration. In it guiding principles are developed, preferred practices are indicated, and accepted procedures are pointed out for the efficient organization, administration, and financing of school-building programs. It is a useful handbook for school superintendents and school architects as well as professors of educational administration and students of municipal planning." The preëminent standing of the authors in the field about which they write assures the adequacy of treatment.

In addition to chapters dealing with populations and site selections and development, there are adequate discussions of problems involved in the administrative variables (size, units, and philosophy), building-utilization standards, architectural, educational, and constructive services, building and site costs, and publicity and surveys. Finally, appendices set forth the right of eminent domain for school purposes in forty-eight States and the States' participation in school-building construction. The volume is generously illustrated by diagrams and tabulations, and a bibliography follows each chapter.

P. W. L. C.

Problems in Public School Administration, by OSCAR F. WEBER. New York: The Century Company. 706 pages.

This volume is a textbook in the best sense of the word. Here are some twenty-five major classes of administrative problems, each one adequately discussed, accompanied by an up-to-date bibliography (unfortunately not annotated), and followed by assignment problems each of which has sufficient content to encourage students to organize their thinking definitely in the light of precise conditions. But right answers for the problems cannot be found in the text or in the author's statements of the problem. The student is led to seek such help as educational literature may provide but depend on his own cogitations, and hence, to respect his own opinions. By this method it is hoped to familiarize students with the actual problems he will meet as a public-school administrator and to help him to gain vicarious experience in attacking these problems with intelligence and well-informed judgments.

P. W. L. C.

The Country Teacher at Work, by FRANK J. LOWTH. New York: The Macmillan Company, 1930. 541 pages.

This new production is offered as a companion to the author's other volume dealing with *Everyday Problems of the Country Teacher*. In an effort to render a service to the ambitious teacher in rural schools, the author presents materials in this new volume which he hopes will prove "useful and usable" to those who are engaged in the training of rural boys and girls for effective participation in social-civic functions.

The author emphasizes as basic outcomes of education such ends as citizenship, character, conduct, thrift, and others. Particular emphasis is given to reading, language, and other desirable skills and helpful materials and techniques are offered. An entire chapter is devoted to the matter of keeping school records and making school reports. The supplementary reading lists at the end of each chapter are exceedingly valuable and very comprehensive. A considerable amount of material is included in the appendix. While most of the material is intended for teachers in the elementary grades, rural high-school teachers will also find much that is of value to them.

C. L. W.

Modern Pioneers, by J. G. COHEN and WILL SCARLET. Boston: Allyn and Bacon, 1931. x+309 pages.

It has long been the practice in school procedure to omit the reading of biography from the curriculum for a period of several years between the early grades and the high school. This procedure seems unwise to the authors of this attractive and, we believe, timely book, for two reasons. In the first place, biography has recently come to play a large part in the reading activities of great numbers of adults; furthermore, young people are keenly interested in authentic narrative, in information about men and women of distinction, and in problems of vocational selection.

Modern Pioneers is the outcome of a desire to supply the needs just referred to. The short, vivid accounts of the lives of a baker's dozen of men and women who have recently been eminent in several fields of activity such as aviation, authorship, the stage, invention, and government affairs, are calculated to appeal to the interests of youth, to keep alive the enjoyment of biography, and to supply food for thought in connection with the choice of vocations.

A. D. W.

Guidance at Work, by MILO H. STUART and DEWITT S. MORGAN. New York: McGraw-Hill Book Company, 1931. viii +104 pages.

The authors of this book, who are the principal and the vice principal of the Arsenal Technical School of Indianapolis, have presented a very concrete description of the methods of guidance employed in that school, where, to quote from their preface, "the guidance of youth is its [the school's] major function." The reader finds not merely a discussion of the principles that underlie the function of guidance, but concrete illustrations of the ways in which guidance is carried on, through the homeroom, try-out courses, reclassification, records of personal traits, and other means. A book well worth the careful attention of every teacher and administrator.

A. D. W.

Eastern Commercial Teachers' Association. Third Yearbook. Administration and Supervision of Business Education, 1931. xvii+236 pages.

In completing its three-year yearbook program with the publication of this study of the problems of administration of business education, the association has set forth a significant analysis of business education—an analysis that is of direct interest and value to teachers and administrators in all branches of education.

BOOK REVIEWS

The yearbook presents a set of sound principles of educational administration and supervision, and an interpretation of those principles in various types of schools and in various subjects. Emphasis throughout the study is placed on the necessity of constant endeavor to bring about a better adaptation of the educational program to the changing needs of society. The contributors are actuated by their recognition of the peculiar opportunity that is open to commercial education in the United States because of the extraordinary motion of American business and industry. Their contribution is not limited to their own field. It has definite values for those who work in other branches of education.

A. D. W.

History of Economics, by OTHMAR SPANN, translated from the German by Eden and Cedar Paul. New York: W. W. Norton and Company, 1930. 328 pages.

This *History of Economics* which has gone through nineteen editions in German, and has been translated into many languages including Spanish and Japanese, now has been translated into English. This book is not only a history of economic science, but also a concise formulation of the main theories and systems of political economy. The leading economists and their ideas, from the mercantile system to the present day, are treated historically and in the relation of their development. The result being an excellent survey of the whole field of economics in the light of the problem it presents today.

The book is very valuable from many standpoints, including the splendid arrangement and organization of materials, but one of its most significant contributions has been the way in which the author has emphasized the international aspects of economics. These problems are being recognized as having increased importance as business takes on more and more an international character. Twelve chapters are included in the book and a comprehensive conclusion is given at the end. This conclusion constitutes a survey of the comparative validity of the various schools and trends.

J. N. A.

A Select Bibliography of Modern Economic Theory, compiled by HAROLD E. BATSON (London School of Economics). New York: E. P. Dutton and Company, 1930. xii+224 pages.

This book provides an excellent selection of the



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